

MASOCHISTIC FEATS REMEMBERED IN SICK MOVIE • PAGE 28



KIMBERLEY CARROLL

GETTING WIRED - FOR THE 100TH TIME

Cover Story by Amy Hough • Page 19

MARY KELLY

ARTIST DEFINES MODERN FEMINISM

Arts Feature by Araxi Arslanian • Page 4

IT'S ONLY ROCK 'N' ROLL

NEW MEANIES DEFY ALTERNATIVE TAG

Music by Steven Sandor • Page 18

Lost & Found



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word

dance



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Vue finder

WEEKLY

Feature • 4
News • 5
Books • 6
Humor • 6
Opinion • 7
Conspiracies • 7
Snow Zone • 8
Sports • 9

Fashion • 10
Home Page • 11
Music • 13
Music Notes • 13
Profiles • 13
All That Jazz • 18
Media • 19
New Sounds • 21

Theatre • 23
Visual Arts • 24
Film • 26
Minute/Movies • 29
Listings • 30
Food • 32
Classifieds • 36
Last Looks • 39

VueNews • 5

Yet another chapter in the Oilers saga, the fallout from this week's provincial budget and a media frenzy over a snowboarder who had dope in his blood. Yet another weird week is encapsulated in VueNews.

Conspiracies • 7

Was Earl Edward de Vere really the playwright and poet who later became known to the world as William Shakespeare? Jason Margolis examines the case for de Vere, which suggests the Avon thespian known as Shaksper was simply that: an actor.

Music • 14

Minneapolis power quartet Likehell are set for a stand at the Rebar this Friday. The band has plenty of new material to show off—now all they need is a record label to release its new stuff.

Cover • 19

Kimberly Carroll, host of the A-Channel's *Wired*, has survived bashing in print, an overzealous guest and a series of technical screw-ups. But the nightly show that is her baby has survived—this week, *Wired* will celebrate its 100th episode, which is all the vindication Carroll needs.

Theatre • 23

Playwright Tom Fedechko's fledgling work on the subject of stalkers got some serious workshop help—now the piece will be mounted by a new company filled with fresh-faced kids straight out of theatre school.

Film • 28

The late Bob Flanagan didn't let the pain of Cystic Fibrosis get to him; he learned to enjoy the anguish. In *Sick*, filmmaker Kirby Dick takes a look at the life of a man who would rather hammer nails into his penis than brood about his illness. And who wouldn't?



Johnny and Poki are back for another season of improv—and their first show of the season will be aimed at raising funds for a city politician. *The Johnny and Poki Hour* has become an Edmonton institution. Turn to Page 25.

Edmonton classical pianist Joseph Lai didn't grow to love his instrument until after years of practice—as a child, he hated piano lessons. For more on the musician who overcame motivational, and later physical, adversity, see Page 16.



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FEBRUARY 23 NEW MUSIC MONDAYS

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FEBRUARY 24 SWINGIN' TUESDAYS

Sandro Dominelli Sextet

FEBRUARY 25 Linda McRae

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FEBRUARY 26 COLEEN WILSON & RAYZOR'S EDGE

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LOCAL GUITAR WIZARD & HIS BAND

FEBRUARY 28 FLIPPIN' IDJITS

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Mary Kelly: a woman with an artistic vision

From diapers to drawings, Kelly's art speaks the feminist cause

By ARAXI ARSLANIAN

Poor Marie Lopez. A funky mom with Elvis Costello glasses and the sass to match, Lopez presently facilitates the Edmonton Art Gallery's latest showing—a diverse collection of art activist/feminist artist Mary Kelly's work from 1970-75, *Social Process/ Collaborative Action*. This is not the challenge at hand, however. The challenge is in explaining it all to the journalist.

"What this work looks at is a historical snapshot of England in the 1970s," she explains. "Examining the early work of Mary Kelly, the political changes of Britain and the marriage between conceptualist, minimalist and feminist art."

Problem. The journalist was watching *Captain Kangaroo* in the 1970s, has never heard of Mary Kelly and hasn't the foggiest idea what conceptualist, minimalist and feminist art are.

"That's actually really appropriate to the work here. Kelly celebrated women who had never heard of her either, might never have walked into a gallery. And the piece is about asking questions about art and feminism and not necessarily giving any answers."

Whoa there, sister-friend. Lets take this one at a time.

First, clearing up the mystery of the artist's identity. An American artist, Kelly trained in her native land and through the Pius XII Institute in Florence, Italy. Her solo works have had showings in London, New York and Toronto, with several theoretic treatises printed in journals such as *Art Forum*. Kelly has also published five books, the most recent being *Imaging Desire*.

Doo-doo is in the eye of the beholder...

Kelly is a photographer, videographer, documentary filmmaker. She uses diaper liners, audio text, found artifacts...

Hold up. Did you say diaper liners?

She exhibited used nappy liners and typed on them what her son had eaten. The piece is called "Post-Partum Document" and it's the one she's most famous for.

Specifically, "Prototype for Document 1: Fecal Stains" (1974) was Kelly's stab at the reintroduction of motherhood to art. Depicted in so-called masters pieces, the concept of motherhood was placed on the highest pedestal through the Madonna-and-child image. Studying her infant son's development through

diaper liners, Kelly laid bare women's daily anxieties surrounding the relationships with their children.

"It's a show that's very bound to its time. For the first time in history, women were given reasonable access to birth control. Motherhood became a matter of choice, changing everything about the way we now perceive family, sexual freedom, women in the workplace. Before, if you wanted the birth control pill and you were a married woman, you needed a note from your husband.

"That old Chinese blessing, 'may you live in interesting times,' encapsulates the period perfectly. In 1970, British Parliament passed its civil liberties/equal rights legislation and gave the rest of the nation until 1975 to fully implement it. Combined by the heightened sexual freedom afforded by a now widely-available birth-control pill, establishment politics and social mores were due for some serious shaking up.

"It was a consciousness made at a particular junction. Equal pay for equal work, legislation for social change. Now that there was choice, there were new questions. What is socialized in us? Are we biological-

ly disposed to work in the home or in the workplace? Why is one labor given value and another not?

"Kelly used the doctrines of Freud to poke holes in the concept of nature versus nurture. Other theories, such as how children are molded from innocence to patriarchy, stand to question the role of women in the modern world. How does the child evolve from the woman's body to the patriarchal world? If we started out as gatherers and nurturers, does that seal us to our fate or demand of us an evolution?"

Does Freud have a place in art?

Questions such as these are still tackled today... but Freud? Ugh. Wasn't he convinced we all just really wanted penises and fantasized about our fathers?

Lopez, too, found the use of Freud's theories hard to acclimatize to at first.

"I thought Kelly's quoting of Freud was a joke initially. But that's my cynical 1990s sensibility. This was a different time and state of being. I said this was a historical snapshot and you have to try and get into that mindset for just a moment. Freud was still considered an authority. He was quoted in feminist journals. In fairness, he was really the first to pose certain questions in the scientific community. When he wrote *What Do Women Want?* it was important. It was wrong, but it was important."

First and foremost a feminist, Kelly sought to question through the documentation of those who must live and breathe such change... the everywoman. Her raw materials were the everyday experiences of women. A diarist of near-madening proportions, Kelly filmed, interviewed, photographed and immortalized the working woman. For instance, Kelly fastidiously collected factory accident reports, documenting the injuries, how they came to be, who was most susceptible and why. She photographed the secret world of the night-cleaners, showcasing the power of a single woman's life. She documented the campaign of the Women's Movement, the Berwick Street Collec-

tive, the Artists' Union. The dominant theme—the constant of change.

A woman of many hats

"Kelly was working on so many things during this time. The Women and Work Installation, filming with the collective and having her first child. This show is a combination of all that work. Y'know, in your life how you don't see the commonalities until years later. At the time it seemed like just a bunch of women shooting women working, now it has a deeper resonance."

Lopez urges viewers, then, to see the showing not as a collection of individual pieces, but as a puzzle. Focus on the details and you will understand the greater picture. Interpreters are on-site to give that aesthetic push, but don't feel you have to. Lopez cites the role of the gallery is not to indoctrinate, but to give a piece to its audience in a positive and safe environment.

"That means you are free to reject it, but to fight for its right to find its audience. Some people will come to this and reminisce about horrible factory jobs they've had. Others may take a serious look at where we were and where we are today. Others questions, like what makes something feminist art, who speaks for women, all of these are part of this exhibit."

So the concept here is to ask questions.

"Right. No feminist paradigm speaks for all. And Kelly's work is very spare, a lot of black and white."

Minimalist, you mean?

"It's very liberating. We're hosting a symposium on art and art activism on Saturday. Mary Kelly, Sue Malvern, Griselda Pollock is going to begin the talk with a book called *Old Mistresses*. Part of the feminist reclamation project. Taking words that have been used to denigrate women and use them to solid advantage. Like 'cow.'"

Call me a feminist then. Moo.

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by Steven Sandor

A look back at the week that was...

The Edmonton Oilers: they're a charity case

Tell me: is there something wrong about a city which endorses a charitable drive to help keep a for-profit operation afloat?

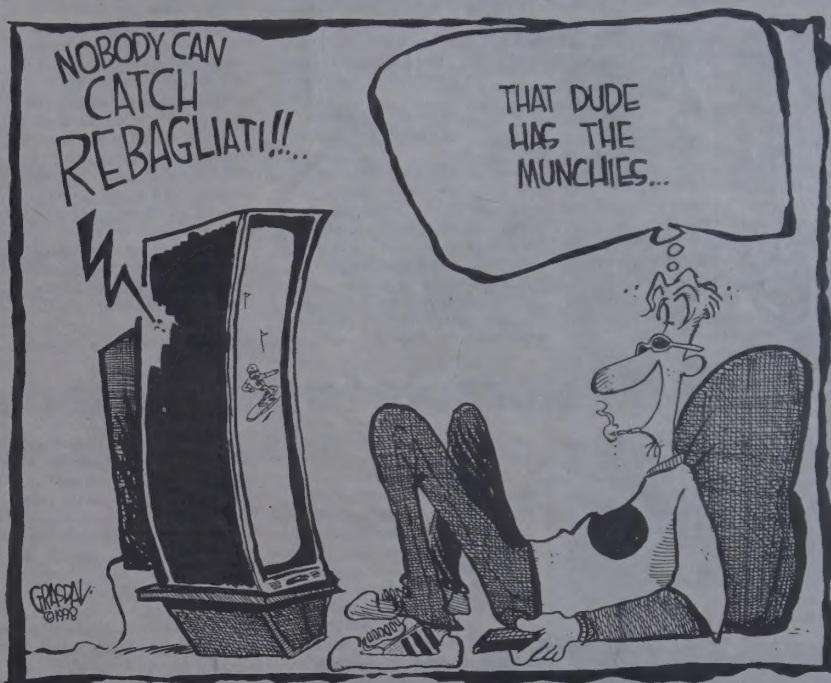
Earlier this week, Economic Development Edmonton announced the formation of the Edmonton Oilers Forever Fund. Through the fund, Albertans can make tax-deductible donations (at any branch of the Canadian Imperial Bank of Commerce) to help local investors raise the \$70 million US needed to keep the team in Edmonton.

Local buyers have about three weeks left to raise the \$102 million CDN needed to keep the Oilers in Edmonton. Two weeks ago, Houston businessman (and owner of the NBA Rockets) Les Alexander plunked down over \$80 million US for the team. It was his second offer—his first attempts were rebuffed when the city of Edmonton refused to budge on a location agreement designed to ensure the Oilers stayed in Alberta until 2004. Under this offer (thanks to that same location agreement), local investors have 30 days from the time Alexander plunked down his \$5-million deposit to come up with the minimum \$70 million US to buy the team. While there has been lots of media speculation about how much money this local group has in its wallet, no formal offer has been made for the hockey team. Hence, the charity drive.

"I am so encouraged that we have been able to establish this fund in partnership with the CBC," said Mayor Bill Smith. "Being able to accept donations throughout Alberta and the North allows all of us to contribute to keeping the 'Edmonton' in the Edmonton Oilers. This makes me a very proud Edmontonian, Albertan and Canadian."

Is this the sign of a culture gone mad, or does NHL hockey mean that much to Edmonton? Even a decade ago, it would have been unheard of for a private corporation like a sports franchise to get money through charity. What do the donors get out of it, other than the write-off? What will the team give back to the community if it stays here? Free tickets to all those who donated? Would someone donate money to a struggling private franchise if it wasn't a sports team? Would you start an Apple Fund?

Mind you, this is not the first time sports teams have gone to the public and asked for money on top of the exorbitant ticket prices and concession fees. In Europe, it's become common practice for teams to approach their booster clubs asking for money to sign star players. Of course, a fundraising drive was held in Manitoba to keep the Jets in



Winnipeg.

And we all know how well that worked.

An added note: rumors have pegged Alberta native and *Spawn* creator Todd McFarlane as a possible investor. Wouldn't it be cool to see the Edmonton *Spawn* playing hockey at the Coliseum? Wow, think of the hellish fireworks display that would be sparked before the team skated onto the ice.

The budget come-down

The highlight of last week's provincial budget was the Tories' trumpeting of a tax cut. But the opposition parties feel that it's no better than window dressing.

Both the New Democrats and Liberals argue the funds earmarked for the tax cut would have been better spent beefing up the province's social services.

Liberal leader Grant Mitchell said since the tax cut only amounts to 22 cents per day, the money should have gone to education, health and social services—government sectors which were hit hard by the rollbacks. The Liberals claim the "new funding" earmarked for the MUSH sector won't keep up with increasing student enrolment and social services caseloads. The Liberals also criticized the Tories for not restoring full kindergarten funding.

"The absence of a people's agenda in Budget '98 confirms that the Conservative government has lost its way," said

Mitchell. "Its only reason for existing is to earn a financial rate of return, not a rate of return on people. This has become a government of greed, not a government that serves needs or builds on the strength and potential of Albertans."

New Democrat leader Pam Barrett called the tax cut a "pittance" and said the budget does nothing to address the effect the cutbacks have had on Alberta's social services.

"It is too early to reduce the tax rate when our hospitals' hallways are lined with patients and our schools are crumbling around us," said Barrett. "We should be focusing on eliminating the red alerts and bringing our classrooms down to a reasonable size."

If the government is to give tax relief, Barrett believes it should come in the form of a break on Alberta Health premiums.

But to prove that the members on the other side of the House don't always dump on the Tories, Barrett praised the Boys in Blue for planning to expand the Family Employment Tax Credit and promising a dental and health program for the working poor.

Weed-ing out of Japan

Wow. One day, Canadian Ross Rebagliati is a mild-mannered snowboarder from Whistler, B.C., the next he's the Olympic champion. The next day, he becomes a poster-boy for every pro-marijuana group from Grass

Roots on. The next day, he's Olympic champ again...

It's amazing how modern society views the cult of celebrity. Rebagliati is not famous because of his athletic achievements, but because he had run-ins with something almost every one of us has used sometime or other.

Rebagliati has given Canada a status second only to the Netherlands when it comes to the legalization movement. When the hoopla over his losing the gold medal and then getting it back dies down, Rebagliati will leave an interesting legacy; the fact that there was virtually no media outcry over the fact he had ever used weed. The almost unanimous support of Rebagliati from the press shows that most of us don't think pot is a big deal anymore.

Over the past week, the Rebagliati story has touched a wide variety of pop-culture outlets; he was on the *Tonight Show* with Jay Leno; was lampooned on *Saturday Night Live* and became the target of an anti-drug tirade by Don Cherry, who was one of the lone mavericks who said the use of marijuana is plain wrong.

And all of this for 17 nanograms of marijuana, a trace sample so minute that medical authorities voted by the narrowest of margins, 13-12, to actually report it.

The VLT debate continues

To gamble or not to gamble? The province's VLT debate will take on a scholarly feel this

week as over 200 delegates are expected to flock to the University of Alberta to take part in a conference on the electronic one-armed bandits, which padded the provincial coffers by over \$300 million last year. The Liberals have spearheaded a ban-VLTs movement, claiming the Tories are basically sticking the VLT money into general revenues, not community projects.

MLA Judy Gordon (the chair of the community lottery program Secretariat), the federal Justice Department's Hal Pruden, Frank Sisson (owner of Frank Sisson's Silver Dollar in Calgary), Rev. Tim Richholt of the Immanuel Evangelical Church in Rocky Mountain House, Bo Bernard from UNLV and Marie-Claire Hardy of Edmonton's Gaming Career Centre will all be keynote speakers at the event.

Research, police stats and legal issues will be discussed and the university will also be holding a crossfire debate session. The event lasts until Friday at the Timms Centre.

Meanwhile, the Edmonton Federation of Community Leagues has taken its gloves off with the issue. The leagues claim they are losing donations to the one-armed bandits and want to see them gone, post-haste.

"It doesn't take a major leap of logic to conclude that the decreasing revenues from self-help fundraising efforts of the Leagues are in large part because of the competition from these machines," said EFCL president Will Moore.

Catalyst ripped off

Thieves broke into the Catalyst Theatre space in Old Strathcona last weekend and made off with over \$500 worth of funds.

It was the second time the Theatre had been broken into in one week. After the Theatre dimmed the lights on the *Songwriters in Surround* gig last weekend, thieves broke in through a back door and stole the bar proceeds from the evening.

Earlier in the week, thieves broke into the theatre and punched a hole through a wall to gain access to the office. Petty cash (the only stuff of value on hand) was taken.

But the thieves didn't just go after cold, hard cash. They tried to engineer a fraud scheme, as well. A series of cheques was taken. Later that weekend, someone tried to use the Catalyst cheques at local businesses. ●

VUE POINT

Lesley Primeau is away this week. Vue Point will be back next week.

Chapters

Great Books Are Just The Beginning

BOOKSELLERS' CHOICE

20% off the following titles

If You Ask Me
by Libby Gelman-Waxner
Waxner is everything you would want in a film critic. She worried that when the old crew of the *Enterprise* was still making movies, someone would break a hip. She agrees with other critics who believe the movie *Gladiator* is a popular formula fantasy, because she says she's when dreamed her husband was dead. Waxner is movie-going adventures. Waxner hilariously deconstructs not only Hollywood, but its American audience as well. Worth the price of admission, if you ask me.
Review by Josh

Silent Witness
by Richard North Patterson
A thriller about Tony and Sam, two high school athletes, whose circumstances drag them together years later. One a lawyer, one the accused. As the story unfolds you discover that the murder of Tony's girlfriend will come back to haunt him. A page turner in the league with John Grisham.
Review by Rebecca

A Cure For Death By Lightning
by Gall Anderson-Dargatz
Fragrantly written, a Canadian story of struggle, redemption and coming of age. Segments glow with description. You will never think the same way about berries again!
Review by Brenda

The Master and Margarita
by Mikhail Bulgakov
This is an increasingly funny, satirical and thought-provoking allegory by a Russian author whose works were banned by the Soviet government. The devil wreaks havoc in Moscow. Praises Plazs comes clean, and pigs do fly as Bulgakov stuns his readers through a whirlwind of imagination.
Review by Charlotte

Growing Up Digital
by Don Tapscott
Without a doubt, we are a digital society. This reality is most apparent when we examine the education and future of our younger generation. "Net generation" is an intriguing and accurate prediction of what we can expect both socially and economically going into the next millennium. An important read about a subject that affects us all.
Review by Kim

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BESTSELLERS

Fiction: Hardcover
1) Paradise
Toni Morrison (Knopf)
2) The Street Lawyer
John Grisham (Bantam)
3) Barney's Version
Michael Ondaatje (Knopf)
4) The Underpainter
Jane Urquhart (McClelland & Stewart)
5) Delta Dead
Kathy Reichs (Knopf)

Fiction: Trade Paperback
1) Fugitive Pieces
Anne Michaels (McClelland & Stewart)
2) Fall on Your Knees
Jean-Marie LeClercq (Vintage)
3) The Englishman's Boy
Guy Vanderhaeghe (McClelland & Stewart)
4) Wizard and Glass
Stephen King (Penguin)
5) The Celestine Prophecy
James Redfield (Warner)

Fiction: Mass Market
1) The Partner
John Grisham (Dell)
2) The Ranch
Danielle Steel (Dell)
3) Horus's Best
Patricia Cornwell (Berkley)
4) Sphere
Michael Crichton (Ballantine)
5) Etherland
Ted Williams (Daw)

Non-fiction: Hardcover
1) Angela's Ashes
Frank McCourt (Scribner)
2) The Man who Listens to Horses
Honey Roberts (Knopf)
3) Midnight in the Garden of Good and Evil
John Berendt (Random House)
4) The Millionaire Next Door
Thomas J. Stanley and William Danko (Andrews & McNeil)
5) Vision This All
John Krakauer (Random)

Non-fiction: Paperback
1) Don't Sweat the Small Stuff
Richard Carlson (Little, Brown)
2) Home's Children
Judy Schultz (Red Deer College Press)
3) My Sister
Ekaterina Gorbunova (Warner)
4) Chicken Soup for the Woman's Soul
Jack Canfield (Health Communications)
5) Tai
Tony Clarke & Maude Barlow (Stoddart)

BESTSELLER information
compiled by
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There's a party goin' on, right here

By AMY HOUGH

Nobody knows how to throw a good party nowadays. I remember my parents' groovy bash when I was younger. All the women would wear long cocktail gowns and all the men would wear funky leisure suits. Smoke filled the air and the hottest new ABBA tunes would warble out of the reel-to-reel. My parents were cool.

Parties my friends throw are much less of an affair. Usually, they consist of a bunch of us sitting around the television conversing on such great topics as YTV's conspiracy to make the Ross Rebagniatos out there really hungry. Or once in awhile some of us will get up and dance around in a drunken stupor. Très chic, no? No!

instruction manuals

REVUE

Jaymz Bee • *Cocktail Parties For Dummies*
• IDG Books
Worldwide • 251 pp.
• \$21.99

For those of us who are sick of slacker parties and want to try out a more chi-chi affair, Jaymz Bee has written *Cocktail Parties For Dummies*. Bee is a Canadian lounge-lizard legend. The man records his own lounge music with his Royal Jelly Orchestra and carries a mini martini bar in his briefcase. Who better to advise on soiree etiquette?

Glasses are for drinking

Cocktail Parties For Dummies takes you through all the necessary party preparations from selecting the theme to tending the bar to creating the right ambience. For the most part this book is for dummies. A lot of the advice offered is common knowledge to those of us who were not raised in a barn. For example:

Do not butt your cigar out in an empty glass—if you didn't know that one then tell me, was your mother a baboon or an orangutan?

But even for a classy dame such as myself, there are a few helpful tips offered. Got those guests that just won't leave? Mark on your invitations what time the party starts and what time it ends. This way only the most uncouth will stay after the designated departure date—and if you invite uncouth people to your party then you deserve to be kept up all night.

To be sure this is a fun little book—more entertaining than informative. It gives the biographies of Bee's top-10 cocktail heroes (of which my favorite poet, Dorothy Parker, is listed). It has drink recipes for the most obscure and least requested drinks imaginable (Mint Julep, anyone?). And it provides countdown preparation lists from six weeks before the party to a half-hour be-

fore the party begins.

Lies, lies, lies!

For those of us who are spatially challenged, Bee provides line drawn diagrams of the right and wrong way to place your furniture. And for those messy mishaps when you are forced to oust a guest or turn-away a crasher, Bee suggests tactful ways—in which you can lie your way out of the situation; "My boss is here and he really doesn't like you. I don't know why, but he said he'd fire me if you didn't leave"—that's the ticket to getting rid of the real lame-Os.

So if you're going to throw a shindig I'm sure you could find a few useful suggestions in *Cocktail Parties For Dummies* but its main use is to make you laugh. That Bee is a funny character—just the kind of guy you'd want to invite to your party.

This is the story of a fertile couple named Brady

By JARON SUMMERS

I met Mr. and Mrs. Brady in their home in Leduc. Their four-bedroom residence had almost been turned into a media circus.

As readers will recall, the Bradys made headline news when Mrs. Brady gave birth to 18 babies last month.

During our interview, haggard church and civic groups took turns feeding, diapering and burping the screaming newborns.

Following are the highlights of our interview:

Jaron: As I understand, Mr. and Mrs. Brady, these are not your first children.

Mr. Brady: Right. We already had six. You have no idea how difficult it is to feed, clothe, educate and entertain that many. I don't know how we'll handle this number of children. I'm ready to kill myself.

Mrs. Brady: Dear, things

can't always work out the way we want them to.

Mr. Brady: I think you're glad we have 18 more mouths to feed. This is not what we talked about when we decided you'd get pregnant one more time.

Mrs. Brady: It's not one's fault.

Mr. Brady: It's that damn fool doctor's fault. Promising optimum results with those new-fangled fertility pills! I've a good mind to take a horsewhip to the quack.

Jaron: I understand you're suing him.

Doc offers half money-back guarantee

Mrs. Brady: I don't think we should. He did his best. And he gave us half our money back.

Mr. Brady: When our lawyers finish with him, we'll take his house and car.

Mrs. Brady: He warned us...

Mr. Brady: Don't go soft on me! I've held down three jobs to feed the six kids we already have. It's been three years since I had a decent night's sleep!

Mrs. Brady: It's been longer for me, Dear.

Jaron: When did you realize something was wrong?

Mr. Brady: I should have realized it the first time we went his office. We're trying to get his licence pulled. That fool belongs behind bars.

Mrs. Brady: Now, Darling, that's not fair. There are few parents in the world blessed with 24 children. And 18 kids all at once.

Jaron: I don't think there was anyway of predicting the number...

Mr. Brady: I should have shot the idiot. I was horrified when we saw the X-rays of her tummy.

Mrs. Brady: It was a sonar reading.

Mr. Brady: I don't care what you call it!

OK, it wasn't 20

Mrs. Brady: It looked like we were going to have 20. That would have been some record.

Mr. Brady: It would have been the record. We would have gotten free food, free houses, free limos, free schooling, free nursing. We

would have scored \$20 million in baby food endorsements alone!

Jaron: Yes, too bad that you didn't beat that lady who gave birth to 19 kids all at once in Biggar, Sask. But I'm sure you're still going to get some freebies.

Mr. Brady: Nope. Nothing. It's winner take all in the multiple-birth game. That dirty dog of a doctor promised us 25 kids. A world record that would have stood! We would have been on easy street forever. I suppose we could try again.

Mrs. Brady: Shut up.

Magic card-players get sneak preview

By GARRY HOUGH

THE Magic: The Gathering Stronghold Pre-Release at the Continental Inn should be a blast! Unlike most

high-profile tournaments, having fun at a pre-release isn't dependent on whether you win or lose. Even if you get spanked all day, every competitor will walk away with 106 new cards, 46 of which will not even hit store shelves until the middle of March.

Of course, winning is never a bad experience—and the top four players will be lavishly rewarded as Beyond Fantasy is putting up a whopping four boxes of Stronghold packs for first place, two boxes for second place and one box for both the third and fourth place finishers.

The key to winning in this sealed-deck format is to make the best

possible deck with what you are given. This may seem like an oversimplification, but you may have to construct your deck with cards of a color you don't normally play.

Stronghold cards like Shard Phoenix and Silver Queen (the first five-colored magic card) will be the most coveted, but don't discount the Tempest starter deck.

Since the exact nature of the Stronghold set is a mystery until Saturday, the tip is to build your

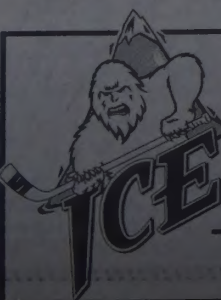
deck around proven tournament winning Tempest cards such as: Capsize, Cursed Scroll, Goblin Bombardment, Helm of Possession, Living Death, Propaganda, Rolling Thunder, Scragnoth, Tradewind Rider and Winds of Rath. For more information, call Beyond Fantasy at 483-2669.

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I write the plays that make the whole world sing—Part II

Was Oxfordian earl Edward de Vere the man behind the Shakespeare myth?

By JASON MARGOLIS

Just how much of a player was William Shakespeare? Last week, Conspiracy Theories thoroughly trash'd poor William Shakespeare's reputation, exploring the notion that he was merely a poseur by the name of Gulielmus Shaksper—a reasonably successful actor from Stratford-Upon-Avon.

A plague of doubt hath led to determin'd efforts to attribute the Shakespeare canon to such literary figures as Francis Bacon, Christopher Marlowe and, by at least one account, Jackie Collins. However, recently, one figure hath emerged as a prime candidate for Shakespearacy, namely Edward de Vere, the 17th Earl of Oxford, who lived from 1550-1604.

Readers will of course observe that de Vere pass'd away before the supposed creation date of some of Shakespeare's most recogniz'd plays. Feeble attempts to cover this fact basically state that de Vere wrote the plays before he pass'd away and that they were later brought out for performance.

Other researchers in the field of anti-Stratfordian Shakespearism have included S.E. Silliman, who supported the cause of Marlowe, and George Battey, who thought Daniel Defoe was responsible for Shakespeare's words.

Edward de Vere received a degree from St. John's College, Oxford, at the age of 14 and later earn'd a degree from Cambridge and studied law at Gray's Inn while still in his teens. One of his tutors was Arthur Golding, his maternal uncle. Golding's translation of

Ovid was used frequently by Shakespeare. Another of de Vere's uncles, the Earl of Surrey, introduced the use of blank verse to English writers and was one of the first proponents of the three-quatrain-and-a-couplet sonnet form later named after its most famous adherent, William Shakespeare.

De Vere's involvement with theatre began at age 13, when he inherited his late father's company of actors. He later held two companies and a lease on the Blackfriars Theatre. One of the shareholders of Blackfriars was none other than actor Gulielmus Shaksper.

conspiracy theories

Is that how he adopted the famous name?

As a young man, de Vere was recognized as a noted poet and playwright, but left behind no plays signed with his name, nor any poems writ by him after his 26th year. He was address'd thus in Latin by Gabriel Harvey: "Thine eyes flash fire. Thy countenance shakes spears! Thy splendid fame great Earl, demands... the services of a poet possessing lofty eloquence... Mars will obey thee, Pallas striking her shield with her spear-shaft will attend thee."

Publicly identified as one who "shakes spears," de Vere's adoption of the pseudonym is not a difficult assumption to believe.

De Vere's love life was teeming with tales of wrongly-accused wives, much as in the writings of Shakespeare. De Vere split up with his wife Anne due to a most confusing situation. He was away in Italy when news arrived that his wife had borne a child. He was most excited by this news—until it dawn'd on him that it had been some 12 months since he last had relations with her. However, de Vere was later convinced that he had somehow slept with his wife when he was drunk, mistaking her for another woman. The whole dubious arrangement was attributed to a plot by Anne's father in an

attempt to save his daughter's marriage to de Vere. Shakespeare used a similar device in his play, *All's Well that Ends Well*.

Now, Shaksper's side of the story

One of the most telling signs in support of Shaksper comes from the source of our reverence for him, the First Folio, the first attempt to collect the plays of William Shakespeare. Assembled seven years after Shaksper pass'd away, the First Folio was edited by two of his "fellow" actors in the King's Men, John Heminge and William Condell. Ben Jonson, consider'd to be the most popular writer of his time, wrote a poem prefacing the Folio in which he dubbed Shakespeare the "sweet swan of Avon," implying the author's link to the river of Shaksper's hometown.

The primary attack of many anti-Stratfordians hath been the notion that Shaksper did not leave any records of his plays and poems in his will. The answer is easily revealed by examining the standard contract for playwrights of the day.

Playwrights were consider'd part of the company of players, and troupes held these writers-in-residence as salaried employees. Any work written by these playwrights contractually became the property of the troupe. Shaksper own'd no plays to leave to his heirs.

As for the anti-Stratfordians who cited Shaksper's lack of formal education, it should be noted that Ben Jonson had also not attended university.

What the plays do possess above all else is an understanding of drama and storytelling that would likely come from an experienced actor. Shakespeare was said to be one of only two playwrights of his time with an over-20-year association with one company. That amount of time, working with such a high calibre of performers, would no doubt leave outstanding results.

Maybe all this nonsense is really much ado about nothing.

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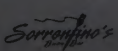
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Yodel and eat strudel while you ski

By HART GOLBECK

Four hours southwest of Calgary, or just 15 minutes from the Cranbrook airport, lies Kimberley, the Ski Resort in the Bavarian City. It may be a bit of a drive for a ski weekend, but if you're planning a holiday or you're in the area, it's well worth the stop.

Kimberley has 1,200 acres of skiable terrain, with a smorgas-

bord of runs to choose from. Most of the runs are tree-lined and there's an easy way down from every chair. There's some great glade skiing down from Ridgeway. Rosa and Stenwinder provide awesome cruising runs and if you're looking for world class bumps, head under the Easter Chair and get ready to be thrown around.

Kimberley has a Nordic Centre and if you're not tired from the

slopes, you can head out for some nighttime cross-country skiing on a lit course through the forest. There is night skiing on the slopes as well.

Get the German dictionary out

There are on-hill accommodations with six Inns and a variety of features available. Most have hot tubs, fireplaces and kids stay for free.

But if you want to pretend you're Hermann Maier for a day (*Yeab, I'd love to fly 100 ft. through the air upside-down and then bounce off the snow a couple of*

times—ed.) then you must stay in town at Chef Bernard's Platz

Inn. Oom-pah-pah music plays constantly as you stroll along the boardwalk choosing the night's eatery for Roladen mit Rot Kohl und ein Stein Bier. As well there are some great European-type gift shops.

Kimberley has some great ski-package rates and an upcoming spring festival where skiing conditions are superb. You will need the suntan lotion and some aloe to turn down the heat.

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Vengeance is Zeke's

By COLIN "ZEKE THE SKI FREAK" CATHREA

This may rattle a few chains, but what the hell, it's the way I see it.

Last week while skiing in the Rockies with my 10-year-old daughter, we were persistently bothered by what my daughter referred to as "packs" of snowboarders. You know the ones I'm talking about. They sit on their asses right at the unloading area, slowly strapping on their boards, waiting for the rest of the "pack" to arrive at the top. People getting off the lift have to scramble to the sides in order to avoid them. Smokes hanging out of their mouths, they speak with lisps because of the hardware stuck through their tongues. Now don't get me wrong, I think we should all share the hills and I like to snowboard. I even like body piercing in the right places, but listen up.

Most of you board way over your ability. The average "pack rider" is about 14 and knows about three things to do on this hill. Go straight, jump over any little bump to get that serious two inches of air and then throw the board sideways to slow down. No finesse, no carving, not much of anything except a loud scraping noise as the board jumps sideways across the hill. This is especially intimidating to the lower-end intermediate skier who hears a pack of 15 goofballs screaming out of control on hills they have no business being on. If you want to ski out of control and go fast, get over to the expert runs and stay away from people, or even better, climb into one of those avalanche chutes

and see how cool you are then. When you get near a lift line, slow down before you go sailing through the ropes and into the unsuspecting patron. I saw three people get nailed while waiting for the quad. If we tried this kind of crap five years ago, our lift tickets would have been ripped off and that would be the end of the day.

As my daughter and I were practicing some open GS turns, a "Packer" came right up behind my little one and suddenly his brain cell realized he was going to hit her. Throwing the board into a defensive kick ahead of him, he plowed her over. His quick-thinking saved himself from any injury and off he went. I wanted to chase after him but my daughter was down and needed my attention. I paid close attention to what he was wearing. So, do I go to the pro-patrol and report the idiot? What's the point? Later in the day who comes flying by me but old a-hole. The one unfortunate thing about freestyle stance on a board is you have a blind side. Taking this into consideration, I pointed my skis straight down the hill and as soon as I was on the downhill side of the hooligan, I cut a sharp turn as he just came around the fall line. Perfect impact. Boarder gear littered the hill. Now since I was below him, and fully in the right of way, I could have just skied away. But being the considerate man I am, I helped him pick up his gloves, toque and goggles.

"Better watch where you're turning", I helpfully pointed out as I skied away. If you want to board like assholes, watch your blind side.

Fall Lines

By COLIN CATHREA and HART GOLBECK

Ross Rebagliati, from Whistler B.C., won Canada's first gold medal in snowboarding. It was the debut of Giant Slalom snowboarding as an Olympic sport. The course was shrouded in fog and falling snow. Racers could see one gate ahead. Ross said he had no fear and "no time is better than a slow time." He then proceeded to fly down the hill, coming back from eighth place after the first run to win the event. Little did he know about the upcoming rollercoaster ride he would be on, as his medal was stripped following a positive drug test for minute traces of marijuana. The medal was returned and all is well again. Ross claimed the positive test was a result of second-hand smoke inhaled at a farewell party for himself at Whistler. At a news conference following the return of the medal, Ross was quoted, "I'm

not giving up my friends even if I have to wear a gas mask, because my friends are real." On Monday, Ross fulfilled another one of his dreams; driving a Porsche in L.A. as he was heading to the *Tonight Show* set for a late night appearance. Ross showed off his gold medal, which was already damaged from a bite mark in an apparent attempt to see if it was real. Jay Leno congratulated him and said "Let me get this straight—Bill Clinton smoked but never inhaled and you didn't smoke but did inhale."

Das Monster Hermann Maier did it again. During the men's downhill at Nagano, he was involved in one of the most spectacular crashes ever. Coming off a bump he flew through the air for 100 feet, landing on his head. He then cartwheeled four times, took out two snow fences and landed in a pile of powder off the course. He dusted himself off, climbed back up the hill and two days later returned bruised but not broken to win the men's super G. His friends now call him "The Hermannator."

Fernie is hosting a boarder-cross race March 15. It's hosted by Frozen Ocean and it is a sanctioned Alberta Snowboard Association event.

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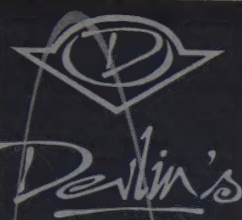
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Ruined from lack of sleep due to weird face-off times, Vue press-box fixtures Steven Sandor and John Turner sleepwalk their way through this week's column.

Topic: The Olympics, so far

Steve: This was supposed to be a big promo for the NHL. I think the Olympic Games could be a huge curse for the NHL. After all, so far the Olympics have shown how good hockey can be if the world's best are left to play the game. Even CBS's John Davidson admitted the Canada/Sweden match-up was one of the best games



he's seen in years. The Sweden game renewed my faith in Canada. I was sitting in my apartment at 3 a.m., watching the game with the volume turned down low. When Canada scored, I didn't want to wake up my building by cheering—but do you know what—through my walls, I heard a chorus of "yeahs!" Everyone else was watching the game, too. So, in two weeks we're supposed to go back to the Coliseum, watch the Sens/Oilers game and be happy about it? It'll seem all the more like dreck. So far, Canada GM Bobby Clarke has looked like a genius, even though Paul Kariya's out with a head injury and Mark Messier was left off the team. Joe Nieuwendyk has been our best forward, with Joe Sakic and Theoren Fleury also putting in great performances. The Great One has been, well, great (did you see the three-way passing play between Gretzky, Sakic and Rob Zamuner that led to Canada's first goal against the States? Amazing.) and Patrick Roy is making us all wonder why he was left off the World Cup team. But my pick for Canada's top player so far has to be Rob Blake. He's been a rock on defence and has been a scoring threat, as well. He's been logging huge amounts of ice time, has been laying out the body and boy, do I wish this type of hockey could last forever. Sweden played well and deserved better, even though Ulf Samuelsson's passport mess-up cost them their preliminary results. This week should be just as exciting—with the exception of the Americans, the stars have come to play. Our Canuck snipers have been super, the Finns' dynamic duo of Teemu Selanne and Saku Koivu have been awesome and the Russian speed line of Alexei Yashin, Sergei Fedorov and Pavel Bure have been awe-inspiring. John: I think Gary Bettman realized that the Olympics wouldn't be a good promotion for hockey in most of the United States (places like Florida, where they don't know what real hockey is) and that's the explanation for the lack of coverage by the American networks. Why would they delay a game (Canada vs. USA) until 11:45 p.m. PST, which was an hour after

it finished? In fact, if you watched the late night news on the CBS Spokane affiliate just before the game, you could have found out the score and then decided whether you wanted to watch it or not. And when they finally did show the hockey game, they had the nerve to say that it was a live broadcast. The USA vs. Sweden game wasn't shown in our time zone on CBS until the following afternoon. What this says

to me is that there is a lack of serious hockey fans in the States and the NHL wants to keep pushing its watered-down product on people who don't care. Is there a service offered in the States like the one being offered by Molson up here in Canada? You can be put on the brewery's wake-up call list and be rung up 15 minutes before any game that Canada is involved in. I seriously doubt anything like this is being offered in the States. But the quality of the hockey during these Olympic games has been superb and it's going to be really hard to go back to watching those NHL games.

Topic: The sale

Steve: OK, now I got to ruin this good-hockey vibe by talking about Les Alexander and Gary Bettman. Alexander I can't really slam—he's a businessman and he's trying to make a fast buck. At least he's being honest about moving the team to the United States. But what drives me nuts is the attitude of Bettman, who's supposed to be looking out for the best interests of the league. The best interests of the league are to keep the Canadian franchises, where the fans know the game. But he said (before leaving for Japan to be Team USA's number-one cheerleader) that Alexander should be free to move the Oilers because he got such a chilly reception from the City over the location agreement. Say what? Didn't Bettman help design that agreement? A year later, he accuses Edmonton of being inflexible over an agreement he helped create? What total and utter hypocrisy.

John: Will the slamming of Gary Bettman ever stop? Not as long as he's the Commissioner. We're not going to know what will happen to the Oilers until the day before the deadline because nobody in this city is prepared to toss away some money if (s)he doesn't really have to. One thing is for sure though—and that is the money to buy the team does exist—it's just a matter of getting those with the money to sign it over. I really don't see how you could lose in this deal. If the team isn't making any money by the year 2004, the new owners can turn around and sell it. And with the way the league has been inflating the value of its teams and players, by that time the team could be worth \$140 million US. Find me an investment where I could double my money in five years and I'd be throwing my cash at you. ●

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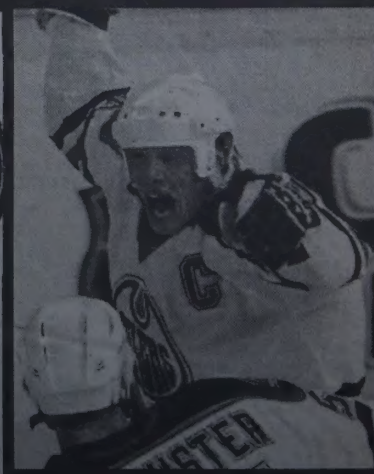
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The leaders of the vintage pack

By COLLEEN GARTON

Shopping at second-hand stores is fun—but in order to get the goods, one must know where to go.

Sifting through racks at Value Village can lead to some great treasures, but why not shop where the best vintage stuff is collected in one stop? Visiting countless second-hand shops and wasting my time led me back to my all-time favorite vintage shop, Divine Decadence. Not only does Divine have a fine collection of vintage clothing, but it has a great assortment of new and used shoes, accessories and funky designs from near and far.

Tripping off to shows in Las Vegas, New York and Los Angeles, Aga Bona, manager of Divine, stocks the store with cool labels like Fic-

style

Models: Aga and
Graeme • Fashions:
Divine Decadence •
Photos: Darren Wolf



tion and Lip Service. The store also has an in-house design company that makes chic fashions right here in Edmonton. The combination of wicked textures, contrasting colors and cuts make the Girl Stuff label exclusive to Divine. Another local design team helps fill the racks with Dregs fashions.

Divine has an underground sound that pumps through its sound system. It adds a soundtrack to the funky designs that make them so unique. Guaranteed to excite even the most demanding shoppers, the selection is great and the fashions exclusive.

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Tech info search by the hour

Library aims non-profit service at business

By DARREN BOISVERT

One are the days when having an encyclopedia set and a dictionary on your shelf meant that you had access to a large amount of useful information. The Information Age is more than just a catchy phrase. It is the reality of our times.

The information for anything, from literature to bomb building, is more accessible today than it has ever been before. The problem is trying to identify the information you need—and more importantly, being able to find that information among the trillions of gigabits that are floating out in cyber-space.

The Edmonton Public Library has implemented a new, value-added service to aid people in trying to find that elusive data.

Michael Sambir, the new business marketing librarian for the EPL, explains the new Smart Search initiative.

"It is a business-information service aimed at small-to-medium-sized businesses who value information and know the value of it. We have always had people coming to the EPL and asking for information. We could show them where the information was, where the books were, but we couldn't spend the time searching for them. Now we can."

It's extensive, but it ain't cheap

The service includes a preliminary interview to clarify the information needed, a comprehensive search and document delivery. For between \$45-\$60 an hour, the librarians at the EPL will scour their collection

of documents, data bases and directories to find the information you need.

Whether you need a mailing list or market research, the EPL library has an impressive array of information to access. Patents and trademarks, investment information, distribution directories, government documents, Stats Can collection, industrial and consumer standards, global electronic databases and literature searches are all within reach at the library.

"It all started out when we looked at our [EPL] marketing strategy," says Sambir. "We looked at what segments of the Edmonton community hadn't traditionally been catered to be-

fore. We realized that we had been neglecting our business community. Calgary, Toronto and Vancouver all have programs like this and, quite simply, we found that there was a demand for it. There has been some resistance to the idea of a service for businesses, but there was resistance to the ideas of libraries lending CDs and videos, too."

"Smart Search is not for profit," stresses Sambir. "It is operated on a cost-recovery basis. Any surplus money is put back into the general acquisitions fund to benefit all users."

Not exclusive to just the business community, Smart Search is a service available to individuals and community groups alike.

technology

Lords of Magic won't wear out easily

By RICHARD PETERSON

LORDS of Magic from Sierra is an epic role-playing experience that will have you engrossed for hours each and every time you play. L.O.M. has a very high replay value—you begin by choosing one of three classes, to be the head of one of seven (eight under certain conditions) faiths. Each combination produces a unique character with its own strengths and weaknesses, which in turn forces you to alter your strategy every time you play.

L.O.M. has an easy-to-use-and-understand interface, which has only been improved by the pop-up text. Another nice feature appears whenever you are about to enter a cave, dungeon, etc. A small intelligence report appears with a tantalizing bit of information and a level rating of the location. This is a great time-saver, as you don't get slaughtered taking a new party into a high-level area. I also found the "Auto Calculate" but-

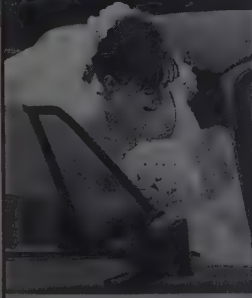
ton to be a big help. In the early rounds, the computer fights better than you—so you have a better chance of advancing if you let the ACC fight for you. But don't let the computer do all the fighting or you will miss out on some stunning spell effects.

Gameplay in L.O.M. is well done and is made up of many elements. The game combines resource management with strategy exploration, adds in real-time combat and wraps the whole thing up in a role-playing adventure. Truly an all-in-one gaming experience. One tip in gameplay: be sure to manage your resources carefully—run out of money and ale, and the party's over. (Sound familiar?)

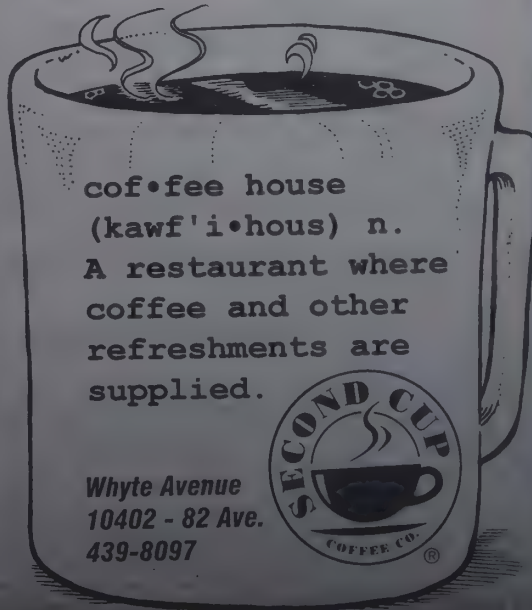
Not to be outdone by the gameplay, the graphics in L.O.M. are bright, vibrant and highly detailed, providing a rich sense of depth to the player. Combine these beautiful graphics with a haunting soundtrack and some timely narrative, and you have a thoroughly enjoyable gaming experience.

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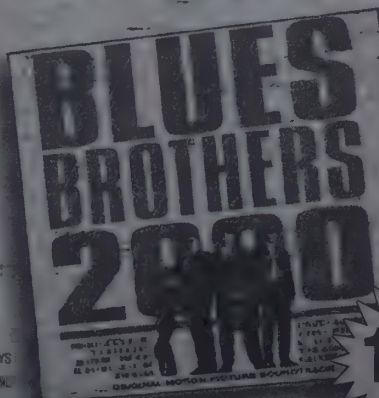
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MUSIC notes

By GARY MCGOWAN

Last one out, turn off the lights. Live Calgary acts appear in Edmonton over the next few days starting with the appearance of **Knucklehead** at **New City Likwid Lounge** Friday night. The Cowtown punk rockers have a track on the Meloydia sampler **Thrash Concert Tonight** and aren't shy when it comes to delivering a high-energy live show. In true "hands-across-the-province" spirit, Edmonton's **Las Vegas Crypt Keepers** bring themselves and their ever-growing reputation as an original act to the stage of New City Likwid Lounge as the opener.

Artar is a rock act in the "classic" sense of the word. (Leader Javed Ali suggested **The Who** as a point of comparison) Ali and company have long since recorded a debut disc (completed in 1996), but there are no plans to release the album until more people have heard of the band. In aid of that laudable goal, Artar will be playing a show Friday night at the **City Media Club**. Look for the band members to be attired in matching suits, playing in front of a really cool sign à la **Thrush Hermit**. Throw in a little pyro and you've got yourself an arena-rock act. Given the low ceiling of the City Media Club, Artar is, instead, throwing in singer/songwriter **Neil McDonald** as the opening act. McDonald will be doing a one-man acoustic guitar performance of his original pop songs.

Saturday night at **New City Lik-**

wid Lounge, two of three acts appearing as part of **Garage-o-rama** are from Calgary. Mulder, Scully, what do you make of that? **The Cramps-styled Rockin' Corpses** are one of the acts up here from the city of cows. They're in the company of **Handsomen Devils**, who play a Latino surf-garage style music (Whew!). Why do these bands travel in tandem? Whatever the friendship level that exists between the two acts, there is an overriding practical consideration too. Both **Rockin' Corpses** and **Handsomen Devils** share the same bass player. Music Notes bets that everybody is nice to him given his "irreplaceable" status. Headlining the show are Edmonton's **Brewtals**. You'll note that the band's "Do The Brewtal" is a featured track on the recently-released **Edmonton Reproduce** compilation disc.

Friday and Saturday night the **Edmonton Symphony Orchestra's Magnificent Masters Series** gives the **Winspear's** acoustic space an un-amplified concert work-out. Main maestro **Grzegorz Nowak** will wield the baton as the ESO welcomes back Russian pianist **Mark Zeltser** to its performance space. Zeltser last played with the Symphony in 1993 and his performance was sufficiently riveting that a re-booking was offered. This weekend symphony punters will hear Zeltser and the ESO perform **Tchaikovsky's Piano Concerto No. 1**, **Dvorak's Slavonic Dances** and **Franck's Symphony in D minor**. Even the new rafters of the Winspear should shake a bit with that line-up of music.

The **Gandharvas** were last seen in these parts opening the **Holly McNarland** show at the University of Alberta's **Power Plant** club last week. The London, Ont. band doesn't seem to be in any hurry to leave town. It's back, headlining its own show at the **Sidetrack Café** Saturday night. The band enjoyed great crowd response thanks to the

high-energy show it delivered to the university masses. You, the non-student, can check out the buzz yourself on Saturday. Make sure you get to the **Trak** early enough to see **Welcome** open the show. This Edmonton band is no slouch in the "high energy live show" department so expect to "go early and go hard."

Ten bucks says you couldn't necessarily sing our nation's national anthem all the way through without making a mistake... especially with **Mark Messier** watching and making you nervous. If **Bryan Adams** isn't anyone's future choice for "profile national anthem singer" (following his shaky turn at "O Canada" at the NHL All-Star game) he remains (despite changing musical styles) the biggest solo artist Canada has ever produced. His worldwide popularity is such that he plays sold-out shows just about anywhere in the world that markets CDs. For the first time in seven or so years, Adams will be in E-town for a show at the **Coliseum** Saturday night. He's on release with his new **Unplugged** disc. The single "Back To You" is not a ballad and has still been doing well on radio. Few performers rock an arena better than Adams so it is fortuitous that he lands in Edmonton on a Saturday night. The Coliseum should turn into a big house party in short order.

Cousin Weak Eyes really likes its rehearsal garage. The largely blues-based Edmonton act has been together for almost five years, playing just for itself in the band's rehearsal space. Last fall, however, the band put on a hall party so wives, family and friends could take their own measure of the lads' self-amusement. The result was such a wonderful experience for one and all that **Cousin Weak Eyes** has decided to venture even further into the public eye with an honest-to-goodness public show. In what the band hopes will be the first of many upcoming local gigs, it'll play the **City Media Club** Saturday night.

Minneapolis band tours Likehell

Smash-mouth foursome searches for new record deal

By STEVEN SANDOR

The fine burg of Minneapolis has given the world a lot of interesting music over the last 15 years; from the straight-ahead drink-in' rock of the **Replacements**, to the punky early stuff of **Soul Asylum** to the power-pop of **Hüsker Dü** to the funk of **Prince**, the **Twin Cities** have always been well-represented in the world of modern music.

Now, it may be high time to add **Likehell** (drummer **Tony Olivieri**, bassist **Frank Throwup**, vocalist **Nick Eldorado** and, get this hockey fans, guitarist **Cesar Maniago**) to that list. After releasing two albums (**Love American Style** and **Snowball's Chance**) on the **Spanish Fly** label (part of the **Twin/Tone** family), the band has developed a strong reputation for bridging the worlds of punk and heavy rock—

creating a mix that's like the **Melvins** on speed.

Now the band is working on a brand-new 14-song album. After the foursome finish their current Canadian jaunt, they'll return to Minneapolis to put the finishing touches on the record.

Focus on the studio

"We've always focused on being a really good live band," says **Eldorado** over the phone from a tour stop in Winnipeg. "Because of that, we could be criticized for slacking on our recorded projects. We're working with the same guy who helped

produce our first two records, but now we have time to work in the studio. Our first two records, it was just like we got into the studio and got it out in a couple of days—we just pooped them out.

"All I can say about the new album is that we've beefed up both ends of the spectrum. We've moved to the extremes. Our hard songs have become much harder and the more finessed stuff has become a lot smarter, I think."

There's one snag—the band doesn't currently have a record

company to release the new disc. **Likehell** just bought out the option on its record contract (the band wasn't entirely happy with the deal) with **Twin/Tone** and are currently shopping around for a new deal.

"When we get home, we'll see what's happening on the mixing end," says **Eldorado**. "Then we'll get the wheels turning. Right now, we've had four offers. But our plan is to finish the record and send it out and see if anyone else is interested in putting it out. We're not ruling out anything, but we have to be really careful. I don't want to make a fatal move. I know a lot of bands who made the mistake of taking major-label money and getting burned in the end."

"We're just trying to find a label that really cares. I don't expect anyone to work as hard as this band does."

With the buzz the band has created, touring with the likes of **Babes in Toyland**, **7 Year Bitch**, **Soul Asylum**, **Killdozer** and the **New Bomb Turks**, it's sure to find a deal. This Friday will offer the chance to catch the band sneak-peeking its new work. If all goes well, it might be one of those "I saw them way back when..." gigs.

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McNeill still holds the dancer within



Wendy McNeill ► Unchoreographed success story

By DARREN BOISVERT

Sometimes we choose our careers and sometimes our careers choose us. For singer/songwriter/dancer Wendy McNeill, the latter part of this statement rings most true.

In the spring of 1997, McNeill was returning for a visit to Edmonton when, on a whim, she decided to enter the Old Strathcona Singer-Songwriter Competition.

"I was originally coming back only for a week, but then I ended up entering the song-writer competition. I thought I would be out right away and returning to Vancouver, but I ended up winning. That took two months," said McNeill.

She ended up canceling her return trip to Vancouver so she could cash in on her prize for winning the competition—a chance to record her 10-song album *To Whom It May Concern*. The tape led to appearances at the North Country Fair and the Edmonton Folk Festival.

As a kid, McNeill was more in-

terested in competitive figure skating and the occasional dance lesson than music. At Victoria Composite High School, she started to focus on dance which led to her enrolment into the dance program at Grant MacEwan. Upon graduation, she headed to the coast to become a dancer and choreographer. She had no intentions of being a musician.

However, fate had different plans for McNeill. What started out as the occasional scribbling became her passion.

Wow, it rhymes

"I started writing lyrics in my frolicking youth days, but didn't start putting it to music until my last years at Grant MacEwan."

As for what she tends to write about, she added, "I've been strongly affected by the frustration of seeing people around me just not 'getting it'—you know, like alcoholism and drug problems."

She is unwilling to give up completely on her dancing ambitions.

Her performances are a showcase of her many talents. For the *Lost and Found* evening at the Arden, she will be joined by dancers Cathy Metzger, Tracy Titherington and Trevor Klushin in a spoken word/song/dance piece that she choreographed.

"That is what has been great about this performance," said McNeill. "I get to do a little of it all."

With a new CD already in the works—a production and distribution deal with Vancouver-based Brou-Ha-Ha records—and a repeat gig booked at this year's North Country Fair, she has no time to turn back. She has no regrets about where life is leading her. The travel life of a musician appeals to her sense of adventure.

When asked if she hopes that her traveling continues, she was adamant; "I sure hope so. I love going to new places, meeting new people and seeing new things. I have friends and a truck with a cab on the back. A Coleman stove and a mattress—you can't go wrong. Especially now that the weather is starting to warm up."

Is Holly Cole turning Japanese?

The sun rises on songsmith's Far East career

By STEVEN SANDOR

Canadian jazz chanteuse Holly Cole doesn't want to be seen strictly as a singer of sultry musical renditions.

And while she's done more than any other Canadian singer in terms of bringing jazz vocals to the mainstream (she's had videos on heavy rotation on MuchMusic), she wants to spread her wings a little—and she feels she's done that with her new album, *Dark, Dear Heart*.

"I really felt that it was time in my life to make a change," said Cole before she departed on the European Tour her band has just completed. "This has a different sensibility to what I've been doing in the past. This is really a different side of me."

Hints of pop

Working with Grammy-winning producer Larry Klein this time

around, Cole feels that *Dark, Dear Heart* is "a new chapter" in her career, with a sound that's more pop-oriented and featuring songs with simple arrangements. The album's first single is Lennon and McCartney's "I Saw a Face" and also features "You Want More," a previously unrecorded Sheryl Crow tune. Neither are jazz standards.

Describing her new album is even difficult for Cole herself. She said that *Dark, Dear Heart* features a style that's "more jazz, but not" and features a far more focused approach—swaying away from the big-band sound that categorized some of her earlier work.

"It comes from the minimalist less-is-more school," she asserted.

Cole had just completed her sixth trip to Japan—the Oriental music scene has embraced her work.

Boy, could I go for some sushi

"It's, like, the 10th time I've gone there in five years and the sixth

time that I've done promo there. It's a really big territory for me. It's amazing for me there, really. They treat me like gold and their hospitality is unbelievable. And it's a good thing I love Japanese food—because if you don't, it's hard to go there."

Cole has devoted some serious thinking time to why she's so big in Japan and she's come up with a conclusion.

"I've thought about it a lot. I think one of the reasons they embrace me is because, to them, I've become a hybrid of repertoires. Japanese audiences are always into different types of Western music and Western culture. I think I bring them a mish-mash of different musical styles."

Considering her penchant for the Far East (or is that the Far East's penchant for her?), it's no wonder that this songstress, who once serenaded top clubs like Toronto's Top of the Senator, would consider singing a well-worn chorus from either an Alphaville or Vapors' tune; "Big in Japan" or "Turning Japanese." Either would suit her quite well...

I really think so, think so, think so.

variety

PREVIEW

Lost and Found, an eclectic evening with Lester Quitzau, Wendy McNeill and Andy Graffiti • Arden Theatre • Feb. 27

jazz

PREVIEW
Holly Cole • Winspear Centre • Feb. 23

Local band fifth season wants to realize heady rock dream

By DAVID DICENZO

One element local band fifth season has injected into its new CD, *Binbox*, is an appreciation for the evolution of different genres. Whether it's guitarist Rob Schellenberg's love of classic '70s stuff or bassist Logan Jacob's interest in more contemporary stylings, the bottom line is that every member of the band has brought something to the table. The end result is an act tighter than you would expect from guys still months away from their Grade 12 grad bash.

"I think there's a lot to learn from the history of music," said Jacobs. "All of us were coming from different directions and we all contributed. Each guy is musically cultured in their own way."

The diverse background of the St. Albert quartet (Jacobs, Schellenberg, drummer Andrew Patrick and vocalist Travis Nesbitt) has produced a hard-hitting, heavy sound that has no detectable weaknesses. *Binbox* features a combination of intense drums, thumping bass and guitar riffs which Page or Townshend would be proud of... technically, it's all there and only enhanced by Nesbitt's ranging vocals that exhibit a maturity beyond his 18 years.

While talent is what makes fifth season a good band, the quality which makes it a likable band is attitude—or shall I say, *lack thereof*.

Don't get those heads in the clouds

"I think it's really important to stay grounded and not be too stuck up," said Patrick.

Jacobs definitely agrees. Music is his true love and a recent Our Lady Peace concert gave him a vision of what the ideal show should be like.

"It was just a great time," said Jacobs. "The band was having a

great time, the thousands of people listening were having a great time. Hopefully, it will happen to us someday."

In the two years they've been together, the members of fifth season have actually done a fair number of quality shows at Edmonton's best venues. The CD-release party is another matter, though, as it marks that step from some guys hooking up to jam and a band working towards the future.

"We've been looking forward to this for a long time," said Patrick. "It's in our face all of a sudden."

Dealing with pressure

Jacobs added that there's a bit of a snowball effect with the happenings of the band. Months ago, fifth season members would have had a hard time envisioning interviews and CD releases as just part of the day. Growing pressure has come with the package, but it's something they see as a challenge and an obstacle to overcome.

"The stress is good," said Jacobs. "It means something is happening, otherwise we wouldn't have any reason to be stressed."

Well, the *Binbox*-release party at the Royal Inn West should relieve some of that stress after the band finally hits the stage. The aggressive show fifth season puts on is an outlet for the band and captivating for the audience.

So, the wheels are officially in motion for the group from St. Albert as it plots its next move in the biz. Maybe a provincial tour... definitely dabbling with some different sounds for new material. Whatever it is, success is beckoning.

"It's mostly gonna rely on hard work and pushing ourselves," said Patrick. "You have to land a break, too. There are so many talented bands out there."

Sure, you have to be lucky to be good—but you also have to be good to be lucky.

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Something Nobody Knows About You: I used to wear braces on my teeth.

Memorable School Experience: Getting my music diploma from Red Deer College.

Gig From Hell: Playing the Alberta Hotel in Lloydminster, Alta. It was one of the first gigs the band ever played. There were a couple of barroom brawls—beer bottles frequently flew onstage. I started to wonder what sort of career I'd got myself into.

Good Luck Charms: I have two good luck charms. There's a raccoon tail I hang on my guitar amp and a St. Christopher's medal I wear all the time.

Favorite Thing About Your



Personality: My sense of humor.

Favorite Smell: The smell of trees in the woods in Alberta. It's a combination of the sap from the trees and the fragrance of high bush cranberry. It reminds me of running cattle with my dad when I was a kid.

Most Creative Time Of The Day: Evening.

Most Prized Possession: My 1972, thinline, Telecaster guitar.

Fantasy: Playing my original songs to a sold out house at the Edmonton Coliseum.

Concert pianist overcomes serious finger disability

By DAVID GOBEIL TAYLOR

with my piano teacher then."

Playing Grieg at 12

There are certain professions which require full use of the hands. Brain surgery is one (a no-brainer, in fact); obviously, being a concert pianist is another.

So nobody would have blamed Joseph Lai if he'd quietly given up playing music altogether when, part way through his studies at the University of Alberta and all set to go to New York's Juilliard School of Music, doctors told him he had a debilitating neurological condition which robbed him of the use of two fingers on his right hand.

In fact, Lai did quit for a while due to this traumatic event. But he ended up back in the music biz due to sheer love of music and determination.

"I've regained about 80 per cent of the use of my right hand," says Lai. "So I can do a lot of quite technically challenging works."

"At first I thought maybe I could sustain my musical life by playing left-hand repertoire. I certainly did the gamut of it—the Ravel Concerto for the Left Hand, the Chopin Etudes for Left Hand—but now I'm trying to reestablish myself as a—pardon the expression—"normal" pianist."

Lai started out playing piano at the age of three, taught by his mother. And, like every kid, he hated it. "I didn't fall in love with the instrument until I was nine," he says. "I distinctly remember when it happened, because I had a wonderful time doing 'Jack and the Beanstalk'."

In fact, he ended up performing the piece five years later in his orchestral debut with the Edmonton Youth Orchestra—for whom he has recently been commissioned to write a double concerto.

It was through composition that Lai made his return to music. "I was

very much influenced by the Impressionists: Debussy and Ravel in particular," he says. "I don't think I would be able to write my piano music without having studied intimately and performed the works of those two masters. And of course Messiaen, Satie and Russians like Scriabin and Rachmaninoff—inevitably, indelibly, they have left a mark on my music."

"In all that French and Russian fabric, I think my humble little voice is in there. I think there is a distinct Lai-ism, if you will."

Last year Lai released a CD, *Dedications*, in which he single-handedly performed his own solo piano music. Yes, single-handedly, but not with one hand—in fact, he made sure to write and play music that would be challenging even to the unaffected pianist.

"I threw the sheets to the wind," he says. "I threw every obstacle I could into the music. I think in some ways I'm very masochistic—or at least I need a challenge."

He's really in love with nature

Included on the CD was an eight-minute, half-hour long "Mementos of Miquelon," which he claims is the only piece by an Al-

bertain composer devoted to a provincial park.

"It's my largest oeuvre for piano—it's quite extensive, and I threw everything I could into it. It's a study in sound, it's full of technical difficulty. It's my homage to Miquelon Lake."

In Lai's concert this Sunday, he will perform all of the works from his CD as well as some De-

bussy and Scriabin preludes. "I want the preludes to be a point of departure from the audience, because they influenced me greatly as a pianist and as a composer."

Bottom line: why did Lai stick to music when it might have been far easier to find something in which his physical limitations wouldn't be such a challenge?

"It may sound corny, but I think I

was always meant to be a musician," he says. "There are a lot of technically gifted people out there who play well, but don't perform musically. I can communicate and transmit my feelings to the audience."

"I guess it's just because of my love of music," he says. And, overcoming such a huge obstacle to get where he is now, that love is certainly not in doubt. ☉

He's no chump, he's a contenda

Calgary blues man names his CD after a movie classic

by CAM HAYDEN

It's a good month for Edmontonians who want to see what's going on in the Calgary blues community. A couple of weeks ago we were treated to a fine performance by Tim Williams at the Yardbird and this week Back Alley John celebrates the Edmonton release of his latest recording effort.

Ten years ago this month, John Wilson came to Calgary to gig during the Winter Olympics. He enjoyed Calgary so much that he made it home, much to the benefit of blues fans all across the province. This week he celebrates not only 10 years in Alberta but the release of his third album, *One Way Ticket To Palookaville*. This CD is not a classic blues recording. To be sure, blues tunes are included, but the thrust of the CD is in a more country or country-blues direction.

I caught up with Wilson recently by phone from Calgary and asked him how this all started.

Hey, that twangy stuff ain't bad

"The project came about when a friend of mine said that he really liked the sort of country material on my second album. He won-

dered if I had enough material to record a whole album of that sort of stuff. So, we started off with a set of 40 or 50 possible songs and then whittled it down to the 18 songs included on the disc."

The *Palookaville* project began in June and the CD was launched in Calgary last month. For the project, Wilson was in the enviable position of being able to go after anyone he wanted for the recording.

"The best way to record an album," he told me, "is to hear the song in your head, decide what the perfect sound is for the particular tune and then find the player who can best provide that sound."

In fact, six guitar players, two bass players and a pair of drummers show up on the CD at one time or another, along with a bassoonist, piano player (Stewart MacDougall from right here in Edmonton), accordionist, trombonist and a quartet of backing vocalists. The end result is a recording that has many more hits than misses and is tied together by some brilliant playing.

A variety of songwriters

Looking at the song list, there's everything from St. James Infirmary and a Bukka White song to Merle Haggard and Randy Newman. What makes it work?

"The common thread is in the feeling of the songs and the feeling they gave me. It may be a little darker or a little more country than

my previous albums, but these are all songs I really like and I figured that others would like them, too. In fact, after we had the song list down, I quit worrying about how bluesy or folksy or country the tunes were. A good song is a good song and should be enjoyed for that. I also have to give credit to Tim Williams, who has produced all three of my albums to date. You really get a big bang for your buck with Tim. Not only did he produce the CD, he played banjo, dobro and slide dobro—and helped out with some harmonies."

And the title of the CD? "I've always loved the movie *On the Waterfront* with Brando. There's that scene where he's in the back of a car saying he could've been a contender, but instead he's a chump with a one way ticket to Palookaville."

Back Alley John is no chump—and he'll be bringing *Palookaville* to the 'Trak this Thursday and Friday.

If you missed Williams at the Yardbird early in the month, don't worry because you've got another chance. Williams and Steve Pinoe—both are featured on Back Alley John's album—will be at Riverdale Hall on Saturday night. Advance tix are recommended for this one, as it will probably sell out. ☉

Cam Hayden hosts the *Friday Night Blues Party* from 9 p.m.-midnight and *Alberta Morning* from 6-9 a.m. weekdays on the CKUA Radio Network, 580 AM and 94.9 FM.

classical

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Don't even think of calling the New Meanies alternative

Band hates non-rock labels

By STEVEN SANDOR

There was a time, just a few years ago, that record stores would have been sure to stock *Three Seeds*, the major-label debut from Winnipeg's the New Meanies, in the "alternative" section. After all, the band's work—to quote Eric Cartman—"totally kicks ass" and probably doesn't have enough old-fogey sensibility to get played on classic-schlock radio.

After all, "alternative" has become a catch-all catch-phrase used to describe any kind of music that doesn't flood the playlists of major-market radio the week of its release.

But thanks to the New Wisdom of Music Critics, "alternative" bands are finally getting their due. There came a time when the people in the know (read: people who actually get paid to bullshit about things we all know about, anyway) realized that "alternative" was just an easy term to describe new rock music. And, like many new Canadian acts, the New Meanies (singer/guitarist Damon Mitchell, bassist Sky Onosson, guitarist Jeff Hondubura and drummer Jason Omand Kane) are about rock, not fashion.

"People always ask us what kind of music we play, so we say 'rock,'" says Mitchell in the band's bio bumpf. "There's almost this stigma to the word 'rock,' now. We play rock. We're a rock band. We're not blues. And we're not alternative."

We're the house band

Edmontonians will get a chance to see the band up close and personal this weekend at the intimate Likwid Lounge venue. The New Meanies will become the bar's house band for a three-night stand.

"I like the idea of playing a really small venue," says Omand Kane from a cell phone as he's riding a B.C. ferry. "There will be lots of condensed energy, where people can get right up close to the band. These kind of shows are fun for the band to play."

Almost too much fun, if actions taken by the Calgary police are any indication. Last week, the men in blue put the stop on a New Meanies show at Cowtown's Ship and Anchor.

"We just got too loud," remembers Omand Kane. "We had lots of people, maybe a couple too many and we got shut down. This isn't the first time it's hap-

pened to us, though. It happened in Winnipeg, too."

Originally, the band was called the Blue Meanies (it released an indie cassette in '93, *Experience Is Lost*, under that name) but a Chicago ska act already had the name. After the ink dried on a record deal with Virgin, the 'Peggars changed the band's handle.

The deal allowed the band the chance to go to California and work with producer Howard Benson and engineer Mark Dearnly. The foursome's producers have worked with the likes of AC/DC, Mötörhead and Ice-T.

"He added a lot of rawness to our sound. We ended up with a pretty neat-sounding record," says Omand Kane.

Next, the United States

Now that the New Meanies have caused a buzz in Canada, the band now has the American market to

conquer. And if a series of opening acts are any indication, the band has already caught the eye of established rockers.

"We're still working on a record deal for the United States. But something is in the works," promises Omand Kane. "There are a lot of interested people down there. We've already played in the States, opening for Deep Purple in New Orleans and Chicago—sure, the crowd was filled with older people than we're used to, but the response was great. Playing with Deep Purple was really special, we've always been really big fans of theirs. And we've opened up for Paul Rodgers [Bad Company] in California and New York, too."

With that on their résumé, two things are for sure: 1) the band will be able to secure more gigs in the United States and 2) no one will call the New Meanies an "alternative" band. ☐

rock

PREVIEW

The New Meanies •
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THE WORLD'S BEST MUSIC STORES

all that
jazz

By PETER NORTH

The imprint that the late Lenny Breau left upon the world of music, specifically jazz music, continues to be a lasting one. A couple of projects—one in the works and one that has just been made available—prove that point.

On the home front, the guitarist's daughter, Emily Hughes, has been diligently putting together a documentary on her father over the past four or five years. While there have been peaks and valleys in the process, the pieces have all been coming together for Hughes over the past few months. Without question, the documentary will see the light of day in '98.

Hughes has just returned from Nashville where she and a crew filmed Chet Atkins, one of Breau's peers and biggest supporters.

In a few weeks, Hughes will once again head Stateside to interview a number of musicians who either worked with or gained considerable knowledge and insight from Breau's groundbreaking approach to playing.

All this has or is coming to pass thanks to a much needed injection of cash into the project.

"Bravo! has been supportive since day one but recently I

found some Toronto co-producers to come on board," said Hughes, who is a native Edmontonian.

"The new association helped get Telefilm Canada to come up with the bulk of the budget that we needed to go on these trips," added Hughes, whose mother is another fine jazz artist—that being the superb singer, Judy Singh.

On tap for interviews in Los Angeles this April will be a diverse crew of artists including Canadians Leonard Cohen and Lona Boyd, ace session guitarist Phil Upchurch, former Police guitarist Andy Summers and hard rocker Steve Vai.

"In Nashville, the interview with Mr. Atkins was very moving and emotional. He had just come through a major battle with cancer and he was in very good form talking about working with my dad and the contributions he made," continued Hughes.

She's also found a wealth of material showing Breau playing on CBC's *Music Hop* series, which came out of Winnipeg in the '60s.

"There is no lack of footage of him performing. It's going to be such a cool film. We'll do a 90-minute cut and an hour cut as well—and it should be seen first on Bravo! sometime next fall," concluded Hughes.

The other project with Breau's name on it is the recently released *Chance Meeting* disc that features Breau and another legendary jazz guitarist, Tal Farlow, who were filmed and recorded for a PBS documentary in 1980. The album, which is on the True North label, is being distributed by Universal and is a must-have for fans of jazz guitar.

Pick of the week—Bob Tildesley doesn't front his own bands enough as far as this observer is concerned. But on Feb. 20, the trumpet master—who has deservedly been called the best in Canada by some of his peers as well as some jazz journalists—leads a trio at Zenari's from 8 p.m. to midnight. There's still no cover, so what more can you possibly ask for? ☐

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CHECK IT OUT ON PAGE 38 !!!

Surviving the on-air growing pains

Wired weathers criticism and cheap shots

By AMY HOUGH

Love her or hate her, Kimberly Carroll is Edmonton's most talked-about media celebrity. As producer/host of A Channel's *Wired*, Carroll has had to deal with on-air technical disasters, a lecherous Tommy Chong and various disses from the media. Never blinking an eye, Carroll handles it all with grace.

Carroll's résumé belies her age. The 26-year-old has extensive experience in television. She has run the gamut from news anchor to talent coordinator to producer. Carroll also grew up taking lessons in classical guitar, voice and musical theory. With so much experience behind her and so much to be proud of, Carroll was still a little hesitant to reveal her age.

"I actually don't like to tell my age," says Carroll. "As a producer, lots of people will underestimate you if they know how young you are."

Born in Beausejour, Man., and raised in Brandon, Man., Carroll wasn't interested in a career in television—at first: "I did everything from dinner theatre to singing telegrams." It wasn't until she was leafing through a school calendar and stumbled across courses for the Radio Television Arts Program that inspiration hit her.

"Then all of a sudden it sort of clicked and I went 'I can do that. It sounds very interesting,'" remembers Carroll. "And the other thing that appealed to me was that as a performer and actor I felt so out of control of what was happening. I'm the kind of person that always has to direct things... It was kind of like maybe I can do the odd dancing and performing

but also I had a real need to produce and create things as well."

One-woman task force

And produce she would. A few weeks prior to putting A Channel on the air, Craig Broadcasting called Carroll. It wanted a show that featured the local arts and entertainment scene, but the rest was up to Carroll to develop.

"I said the only way I would come out was if I was producer/host," says Carroll. "I didn't want to be doing what I was doing before, I wanted to do the whole thing. So I came out and I was thrown into this three-ring circus. In about a week and a half I had to create a show and get it on air. It was a nightmare."

A nightmare indeed. When A Channel went on the air, the evening was a fiasco filled with technical glitches. Carroll valiantly struggled through the evening but the next day co-host Jennifer Lyall quit and speculation was that Carroll gave the beloved Edmonton on-air personality a hard time.

"Jennifer has really never commented to the media as to what happened," says Carroll, "and it's not really that juicy a story, really. The thing is it sort of set us out on a bad foot. And it set me out on a bad foot because everybody assumed, 'Oh, my God, they started out with two hosts and Kimberly must have done something bad. They must have shoved her [Lyall] out.' I've gotten so many stories about what had happened between Jennifer and I—and the truth is we're really good friends. I absolutely adore her. We still talk all the time and that sort of thing. It was just not right for her... It was just not the environment she was hoping to work in—unstructured, very crazy. For the first month it was really hard. She just knew it wasn't right for her so she pulled out."

Media slags become commonplace

The Lyall rumors and the technical mishaps

made Carroll grade A fodder for the media cats who didn't retract their claws when criticizing her.

"One of the first slags I got was from Shelly Decker—is that her name?—from the *Sun*, on how I set woman back two steps or something," Carroll laughs. "From seeing me on the first night gala, with no sound, I'm not quite sure exactly how she came to that."

"I'm a strong woman but I'm still a very feminine woman. I like to wear clothes that are form-fitting. I'm not afraid of showing off my wares, but I have to balance that with being intelligent. It's very easy for a TV person, especially a woman, to go into ditz mode sometimes—it gets you out of a lot of situations... I find that sometimes in order to be strong and in order to be intelligent sometimes I hit a little too hard and I do worry about that too."

"I try not to listen anymore because you hear everything: she's too fat, she's too funny, she's too stupid, she's too smart, she's too mean, she's too whatever. You never hear the end of it. I've come to the conclusion you must be yourself out there and that's the only thing that counts. If you're a decent person and yourself on the air then I don't care

what anybody says about me."

Carroll could never be criticized for not being herself on the air. She's vibrant and her fun spirit and kindness always beam through. Showcasing all aspects of the Edmonton scene, *Wired* delivers a program that excludes nothing, showcasing everything from punk bands to the Vinok Folkdancers.

"I don't think there is a local show like *Wired* in all of Canada," states Carroll. "The only thing that is remotely similar is *MuchMusic*—on a national level. But besides that there is nothing. Vancouver doesn't have anything, Toronto has nothing. Toronto, with the scene they have, one channel maybe does a five-minute spot every night. CityTV does a five-minute spot on the news. It's unbelievable. Edmonton has to realize that first of all they have a scene that merits it and this is a show like no other in Canada."

Maybe he was "snowboarding," so to speak

And being a live show, *Wired* has already had some incredibly candid moments. One who watched the interview with Tommy Chong

is not likely to forget it soon. Edmontonians watched in a stupor as the lecherous Chong would talk about nothing else but Carroll's breasts.

Carroll was criticized and praised for her handling of the situation. She was polite but firm in resisting Chong's advances—and to most people's pleasure (or displeasure) did not lower herself by firmly planting a right hook on his lascivious chin.

"It was one of the most challenging moments I've had on air," says Carroll. "I've beat myself up a lot over it—one way or another. You know there's two sides of me. There's the side that is a television host who has learned that under any situation you keep things under control and that you're nice to your guests. That is sort of at the root of your system as a person. And also not to act quickly and irrationally because you can never take it back again. And I've done a lot of things on air that I go 'Oh God. Please let me rewind time'."

"I felt that as a woman and as a person I would have liked to deck him. So there is definitely two sides of me. I am a feminist and I really felt I let down a lot of women in that show. On one hand I made it good TV. I kept it rolling. It was a good 10 minutes of television, nobody would have flipped the channel. As a host I kept it going and I kept it from going in the fire. But as a woman I might have let people down. That I should have been tougher. I did try going at him aggressively for a little bit and then I knew it was going to get worse. It was going to make it worse and amplify him because he was going to undo his pants!"

But the show goes on and Carroll is a trooper to say the least. With *Wired*'s 100th anniversary coming up this Thursday, she is bubbling with anticipation.

"We're looking at quite the show. I can't really tell you what's happening but we're going to have some guests back because we're not only celebrating the 100th show but the 150th musical act on the show. We're going to have a look back on some of the more quirkier moments and we're going to have a couple of our favorite acts back in rather interesting locations. It'll be a great show. If people have never seen it, it'll be a good show for them to get their feet wet."

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Cafe Gurus strike a (juxta)pose

Local player takes the kids to rock 'n' roll grade school

By DAVID GOBEIL TAYLOR

If there's one thing Cafe Gurus guitarist and songwriter John Tidswell likes, it's juxtaposition. Take the name of the band for example, combining the mundane and the mystic. Then there's the name of its debut CD released last month, *Cbannelling*.

"It conjures up images of gurus channeling visions," says Tidswell, "or it could be taken in terms of TV channels. Hopefully when people get the double meaning, they'll say 'Oh, neat.' That's all we want from people: for them to say 'Oh, neat,'" he laughs.

In fact, the first name for the band was the Right Wing. "At the time I wanted to write more political songs," says Tidswell. "I thought the name combined with some leftist lyrics would be an interesting juxtaposition. But it got too embarrassing having to explain it to people."

Tidswell now takes a more gestalt approach to writing his lyrics. "All I'm trying to do is provide perspective," he says. "I'm not saying this is the way things should be, or you ought to do this. I just write about how the character of each song perceives the world and relationships."

"The melody comes first. I'll

write the melody and some words will just lend themselves to it—then I'm stuck with those words. No other lyrics sound right. So I've got to figure out a meaning to them and make the rest of the song work with that meaning."

Tidswell formed the band with drummer and longtime friend Rod Kirkpatrick and singer Andrew

White in the spring of 1995. All three have impressive backgrounds: Tidswell played with now-defunct NEOA4 and wrote the 1989 top-20 hit "That's the Way," Kirkpatrick played with Any

Wonder and White was the vocalist for the Joint Chiefs. (One of Tidswell's NEOA4 songs, "What's Up?" can be taken as a philosophical question: what *is* up? Yet another juxtaposition...).

You write the songs, I'll sing

"Andrew [White] was a sound man and road manager, so I worked with him a lot in NEOA4," says Tidswell. "He approaches music from a different perspective as a sound man—he has a more holistic vision of how a band sounds. He notices things I never notice."

"I was singing at first, but Rod and I decided to get a real singer on board so I could concentrate on writing songs. Andrew can really get across the attitude of a song the way I wrote it—and more in tune than I could."

Cafe Gurus picked up bassist Victor Bidzinski, late of Minstrels On Speed, along the way and decided to add guitarist/key-boardist Roy Schienmann after they recorded the CD.

"I'd played so many multi-tracked guitars and keyboard parts on the CD, it seemed prudent to get someone to play them on stage," Tidswell says.

Along with his musical juxtapositions, Tidswell leads a contrasting life with his day job as a Grade 6 teacher. "All the staff from school came to the CD-release party in January," says Tidswell. "It was weird to see them in that world. But you're always two or three people in life, I guess."


I don't know about everyone else, but when I was in sixth grade I would have thought it the ultimate in coolness to have my teacher play in a rock band, but Tidswell plays it down in class. "I do think it's neat seeing what kids think about music," he says. "I teach them to analyze melodies and instrumentation in CDs they bring in."

Along with his teaching and musical gigs, Tidswell tends bar one night a week at the City Media club. "I worked at the Power Plant for five years during its heyday in the early '90s," he says. "It was great seeing all the bands and keeping up with what's going on in music. I have less time to go and see bands, so I have to work at a bar in order to keep up."

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Furs are Some Kind of Wonderful

The Psychedelic Furs Should God Forget: A Retrospective
(Sony Music)

Anyone who is a twentysomething and isn't oblivious to the world of pop culture will name at least one John Hughes movie that affected him/her deeply. Hughes was the quintessential '80s filmmaker (at least for high school students struggling with the fact that Catholic school girls knew that it was gauche to date Catholic school boys... but I digress) who gave us such wonderful cinema as *Pretty in Pink*, *Soy Anything* and *Some Kind of Wonderful*. In these films, the protagonist (usually played by either Molly Ringwald or John Cusack) has to overcome his/her fatal flaw (a wish to get out of the dead-end, mom-and-apple-pie small town in which s/he lives and a desperate need not to be viewed as a geek by their cruel high-school classmates). Usually, this means getting a date with the local jock/babe. The movie is then resolved when the hero realizes that (s)he was better off hanging with the loser crowd who would have rather listened to Smiths records than be popular.

Of course, Hughes films were filled with the music of Gen X's youth: the Smiths, New Order and, of course, the Psychedelic Furs. In fact, the Furs were the perfect pop-film pop band; they were able to bridge the gap between "alternative cred" and "pop sensibility" better than anyone else at the time. And Richard Butler's songs were so damn simple!

So, it came as no surprise that when I put on this new two-CD Furs retrospective, a co-worker asked, "What, did you watch *Pretty in Pink* yesterday?"

Sure, those favorites are all here: "Pretty in Pink" (the song came before the movie!), "Heaven," "The Ghost in You" and "Love My Way." But also worth a listen is the early, punk-influenced work of the band, which was a stripped-down, noisy musical collective. And the band's best-ever song, "Mr. Jones" (which rocks out and features a killer bass line) is also featured here.

But, hey, now that I've bought the CD, do you think it would be too much for me to phone the A-Channel and demand a John Cusack film festival?

Steven Sandor

Blues Brothers 2000 ost
(Universal)

I was about nine when my father gave me the Blues Brothers' Briefcase Full of Blues. It was my first induction into the world of blues music and I loved it. Blues purists may complain that the music of the Blues Brothers is too light, too poppy—but no one can deny it has a definite danceable groove.

I was at first a little skeptical about the new Blues Brothers band. After all, John Goodman is no John Belushi—no one could ever recapture the late Belushi's eyebrow lift to my satisfaction. But Goodman manages to pull off the blues with his deep, raspy voice.

Original band member and now late night side-kick Paul Shaffer produced the album *Blues Brothers 2000* and has managed to recapture the Blues Brothers' sound left dormant for 17 or so years. It is obvious that the Blues Brothers still have their pull in the realm of blues music—



or Canadian Shaffer still has his pull. Featured in the guise of the Louisiana Gator Boys are such musical greats as B.B. King, Eric Clapton, Clarence Clemons, Isaac Hayes, Lou Rawls, Grover Washington Jr. and Travis Tritt, just to drop a few names. With backing like this in one group, you gotta know the effect just reels. The Gator Boys' "New Orleans" may be a little too rockin' to be sad-dog, down-South blues but it's worth your while nonetheless. If you're into heartache the Boys also peel out "How Blue Can You Get," an honest-to-goodness blues lament.

Other knockouts featured on the soundtrack are "Maybe I'm Wrong" by Blues Traveler, "634-5789" featuring teen heartthrob Jonny Lang with Wilson Pickett and Eddie Floyd, and a gospel blues tune "John The Revelator" featuring Taj Mahal, Sam Moore, Joe Morton, Sharon Riley and the Faith Choral.

This album mirrors what the Blues Brothers are all about—loving and respecting the blues.

Amy Hough

Long Journey Home
soundtrack (BMG)

This music is culled from the documentary that was aired on PBS recently and the music deserves almost the same raves as the film.

The Irish Film Orchestra and the Chieftains (what a surprise, eh?) are front and centre in this 16-song set that is full of absolutely beautiful music.

Van Morrison is at his lilting best as he delivers a breezy version of "Shenandoah."

Mary Black sends shivers up the spine with "Paddy's Lamentation/Ships are Sailing" and then Vince Gill nails "Bard of Armagh" which segues into a Celtic arrangement of "Streets of Larado." Before it all unwinds Mick Moloney, Elvis Costello and Sinead O'Connor put their hearts and souls into their respective pieces.

The instrumental soundscapes and background music are, for the most part, just as breathtaking. Eileen Ivers, a fiddle player from Riverdance, really pulls at the heartstrings with a melancholy piece titled "O'Donnell's Lament" and the Chieftains do bring some joy to the proceedings with a jig called "The Night Larry Was Stretched."

Peter North

Plumb self-titled (Silvertone/Zomba/BMG)

While the sound is basically dominated by the silken pipes of chanteuse (so much more *Rolling Stone*, dahling) Tiffany Arbuckle, the ability of the musicians' contributions gradually overtake Arbuckle for the central role in Plumb's sound. I hope it's just me, but although Tif has a striking voice capable of many shades, the album opens, unfortunately, with a track ("Sobering (Don't Turn Around)") that inadvertently emulates Alanis Morissette.

Right now, the two most hap-

penin' trends in pop must be a) ska and b) women in rock: Amanda Marshall, Jewel, Sarah McLachlan and the Lilith Fair entourage, the ever-retiring Spice Girls® are just a few of the recent (and not-so-recent) pantheon of feminine musical muscle. Hey, remember Veruca Salt? Yeah, kinda?

T.C. Shaw

Bongo-Logic Tipiqueros
(Rykodisc)

Los Angeles is far from Cuba, yet the 11-member L.A.-based ensemble Bongo-Logic play Cuban music more authentically than you'll find in the Florida Keys. More specifically, they play a style of Cuban music called "Charanga" and they're entirely tipico.

In an age when Latin music is increasingly dominated by pop influences, and even the "serious" Latin groups try (and fail) to make up in energy what they lack in authenticity, it's nice to hear Cuban music at its basic roots—with flute and violin instead of heavy percussion and brass. This is the original Latin sound, which was influenced heavily by European classical music but died out in North America shortly after "The Girl From Ipanema."

Just listening to this CD evokes images of hot summer nights and exotic dancers in red dresses. Thank God someone has the cojones to play authentic music, not spruced-up pap. Arriba!

David Gobell Taylor

Copyright Love Story (Vik/BMG)

Well, here we have a case where the "love" may just turn out to be "the love of being a recording group." The group, better known to some as Circle C, seems uninterested in making its new label fidgity with off-stage antics such as going to Europe, getting hopelessly lost, then demanding the label to bail it out.

Having put an angry-sounding debut—not to mention the label that half-heartedly released it—behind the band, Copyright seems intent ("cuz, frankly, hell-bent got them nowhere) on correcting past mistakes and laying down a solid foundation upon which to build a lengthy, or at least healthy, career. The easily-digestible riffs and radio-friendly arrangements certainly attest to that. At any rate, Copyright's line-up actually contains two members of legendary Vancouver punk act Slow, but you'd never know it from the contents of *Love Story*.

In fact, once in a while, Copyright's earnest goal setting actually works against it. The opening track, the ironically-titled "Transfiguration," mutates heavily (the only "heavy" thing on the disc) from influence to influence, going from the Cure to the Smiths to U2 all in the same song. Time to get on the blower to those World Record folks at Guinness...

T.C. Shaw

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10:30 p.m. In front of the sunset

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- Live from EIGHTH SEASON CD releases!

- REMIXED AT THE Movies

- "IL Solmare" at Festival Place

WIRED'S Fave Pick:
"Instruments of Change" at Arden Theatre

MONDAY 10:45 pm

SLOW FRESH OIL Live!

- Interview with Holly Cole

- Bryan Adams in concert

- Oscar Lopez

WIRED'S Fave Pick:
Holly Cole at Winspear

TUESDAY 10:40 pm

MAESTRO FRESH WES
Live!

- Spot Surfing

- Eringe Theatre Adventures

WIRED'S Fave Pick:
"A Delicate Balance" at The Citadel

WEDNESDAY 10:30 pm

Interview with Ian Tyson

- Rita McNeil in concert

Goxy's "The Heart As It Lived"

WIRED'S FAVE PICK:
Ian Tyson at the Horizon Stage

WEEKNIGHTS

Keeping rhythm with African heart

Drummers add Scottish instruments to the exotic beat

By DAVID DICENZO

Arthur Bollo-Kamara has a plan to educate Edmonton and the tools needed to carry out the task are his hands.

The native of Free-town, Sierra Leone is the founder of an African group known as Wajjo, a collection of drummers and Kekeli dancers. They will perform at *West African Musical Crossing III*, entertaining people with exotic lessons in African culture.

"African people did have traditional music but when they crossed the Atlantic, it was influenced a lot," said Bollo-Kamara, a local research scientist. "Drums were a means of communication in some African areas but plantation owners were very scared that drumming meant the slaves were getting together, so they were banned."

With no chance to drum, the Africans began to play steel pans, a musical fixture in Creole and Caribbean life. Bollo-Kamara said in addition to music, traditional dance was also changed as Spanish culture had a profound influence.

"See, the Africans never lost

their rhythm though... that is the key," he said.

So, this is the rhythm method

As part of African Heritage Month, Wajjo will showcase the methods of drumming, folk dances and vocal chants of the culture. The first part of the show will focus on the history of West African people while the second half will emphasize the influence of the Spanish, English and other cultures on the African people of North America.

"This is something for our young people to learn which is positive and not negative," said Bollo-Kamara.

He feels there is a misconception as to the origin of black culture and it is imperative to understand that it derives from Africa. Many young blacks emulate American subculture as their own, which Bollo-Kamara said is fine (in a way) but that presence in the United States was only the second part of the movement.

"Some copy the mob mentality which is scary to me because that is not part of our culture," he said. "What the concert is showing is the traditional African drumming and dancing."

Young performers originally from Sierra Leone and Nigeria will take part in *West African Musical Crossing III*. There will also be

about 15 different drums onstage to show the variety of percussion, including the four-ft. From-ton From.

That traditional African instrument—bagpipes

The event is a labor of love for Bollo-Kamara, who realizes that there is a very interesting part of African history which is missing in Canada. He found out that Alberta, as well as Nova Scotia, has a rich legacy of Africans.

"My grandmother always used to tell me about a group of Africans from Nova Scotia," said Bollo-Kamara. "I thought she was just having a weird day."

The Nova Scotian connection is how bagpipes make their way into *West African Musical Crossing* concert. Similar to an oboe in African culture, the bagpipes are a surprisingly cohesive compliment to the traditional drums. It is an example of the many encounters and influences on African culture.

"I think there is a very interesting history for the African people living in Canada and they should realize all these transitions and changes which occurred in their lives," said Bollo-Kamara.

Entertainment, stories, education... it's all a part of *West African Musical Crossing III*. Though the show takes place in one night, the impact is intended to last far beyond the evening.

"I want the young African kids growing up here to not only be proud of who they are but also to connect," said Bollo-Kamara. ☐

HOLLY COLE

Winspear Centre

Monday, February 23



14⁷⁹
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Stalking a creative success

Ensemble creates cohesive piece out of theatrical goo

by ARAXI ARSLANIAN

Get ready, Gentle Readers. Yet more remnants of theatre-school class have decided to form a company. Having not yet received their contracts with the Stratford Festival, they've decided to bide their time by putting on their own plays.

Eesh. Not another one.

"I completely understand that attitude," says actor Andrea Cheung. "There are so many of us out there looking for work, trying to find audiences. The scary thing is most of us won't make it. But to succeed you have to make your success on your own terms."

As a core member of the year-old Edgewise Ensemble, Cheung (last seen in the Springboards reading of Trevor Schmidt's *Braid*) is well-aware of the odds against her. She and her GMCC theatre studies cohorts were too up to their yin-yangs in study to know the reality of theatre life until graduation. The awful truth? A business is saturated with theatre-school grads

convinced they are the Canadian Theatre's version of the Messiah, set to shake the establishment to its knees.

"I think that's kind of harsh, but it's true in a way. If you take on that frame of mind, you're totally doomed to fail. This is totally about the audience. If you don't communicate to them, that's where that self-indulgent work comes from. Our company's new show was the total opposite of that."

theatre

PREVIEW

Stalkers (On the Street Where You Live) • GMCC, Jasper Place Campus Theatre Lab • Feb. 18-21

From workshop to the stage

Stalkers (On the Street Where You Live), the company's third production to date, was born into a much different environment than most actors are used to. An original concept by Tom Fedechko, *Stalkers* developed from a few character sketches to an intense workshop—and eventually the birth of an ensemble piece.

"We wanted to do something a little more experimental for our third piece. I mean, you have to keep raising the stakes if you're going to learn. So when we started it was a total mess. We were wandering a lot, getting self-indulgent, losing the project, so we brought in someone to look at it objectively."

Actor/playwright Steve Pirot (*I Am Yours*) took an amalgam of creative goo and molded it

into a piece about birth, expectations and manifest destiny.


"It's kind of a dark fairy-tale. Dot is this unborn girl about to come into this world. She gets to see her natural parents, who are completely destroying their lives. Her adopted parents see her as a sort of savior for their marriage and relationship. And later, her fantasy parents."

Yet unborn, Dot already has to shoulder the responsibility of an entire community's dreams and expectations, instead of allowing her path to evolve on its own.

"The piece is told a lot through movement, but there is text. The primary thing here was asking ourselves, 'OK what do we need to tell the audience here? So they have all the information?' It was a real challenge to separate yourself from the work sometimes, especially if it's a piece you really liked or were proud of."

Using Pirot as creative editor, the ensemble removed what it considered self-indulgent and non-essential. Although still experimental, Cheung is confident that the piece will have a clear impact.

"It's true sometimes that ideas may not work the way you want them to. But we all know this is a good show. We care about it. We care about the audience. I think that's the only way to do this and stay sane and centered."



the heart as it lived

by Mansel Robinson




FEB. 24 - MAR. 8, 1998

10708-124 Street
Tickets: 453-2440

cast by

Sharon Bakker
 Chris Fiedler
 Aaron Franks
 Patrick Howarth
 Shannon Quinn

directed by
 Ben Henderson

Paul André Fortier

understands what dance is about. He explores themes through his body developing a vocabulary that is uniquely his but also communicates to audiences by revealing subconscious similarities. In his subtle way, he defines a simple humanity that may be defined as vulnerable, compassionate, and at the same time heroic. He creates a world that invites audiences to join in celebrating their own physicality.

La part des anges is the third time that the Brian Webb

Dance Company presents a new work by Fortier. The first time, *Paul André Fortier* was a collaborative work with Fortier and Webb. The second time, *La part des anges* was a collaborative work with Fortier and Webb. The third time, *La part des anges* was a collaborative work with Fortier and Webb.

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quartz is able to dance with their subtlety of skill but it is the competence of Paul André Fortier that makes *La part des anges* a theatre, one that is

remember the first time that Paul André Fortier

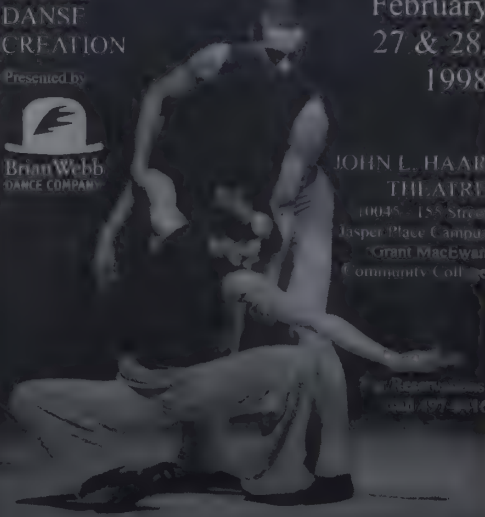
in 1980 in a dance... Paul André Fortier... La part des anges... Brian Webb Dance Company... 1980 in a dance... Paul André Fortier... La part des anges... Brian Webb Dance Company...

la part des anges

Produced by
**FORTIER
 DANSE
 CREATION**


Presented by

**Brian Webb
 DANCE COMPANY**

**8:00 P.M.
 February
 27 & 28,
 1998**



**JOHN L. HAAR
 THEATRE**
 10045 - 155 Street
 Jasper Place Campus
 Grant MacEwan
 Community College

1-800-363-1616



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Art Society of Strathcona County
presents

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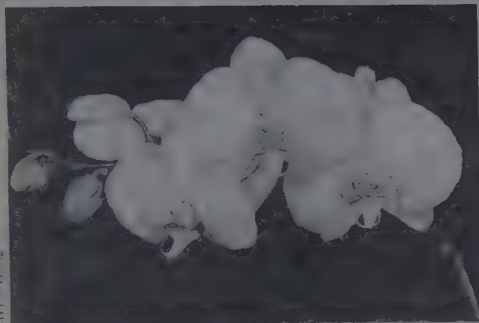
Feature Artist:
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"Orchids, Orchids..."

1st Annual
Paintings of Orchids by Local Artists
Feb. 16 - Mar. 31

Limited Edition prints by Larisa



Social Progress/Collaborative Action

Mary Kelly 1970 - 75

January 31 - March 29, 1998

Mary Kelly is an outstanding artist and one of the world's most eloquent feminist theorists. The exhibition, curated by Judith Masai, examines the work from 1970 - 75, a formative and influential time when Kelly saw political engagement and social action as an inherent part of being an artist.

Also Showing

Titian and Liciano

This exhibition presents two Italian Renaissance portraits dating from the first half of the 16th century.

Looks Like

Exhibition, 2000, address subject to local press

By DANIELLE ZYP

Rodin said: you can't see a person's heart or spirit but through the surface of the skin.

In paraphrasing the famous sculptor, Beverly Phillips describes the essence of what she wants to evoke in her own work. As an artist and a teacher, Phillips invites people to experience what she calls the "art spirit."

Suggesting that you could discover a way to reduce stress while stirring the passions of spiritual freedom, Phillips is offering a clay workshop at the Star of the North Retreat Centre.

"What I'm providing is a safe place where there's no rules, no boundaries, so it's almost like when a little child goes out and plays in the sandbox."

A purist, Phillips uses clay as her medium to share the enjoyment of creation.

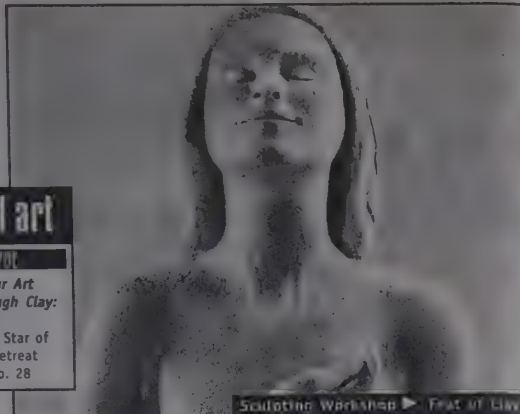
"We can only see the Earth by the surface, which is clay, it's like the skin of us—the clay is symbolic... From the beginning of time we've worked with clay, especially women making pots, there's something very soothing about it, it settles you, it grounds you."

Therapy through reflection

Claiming she is not a therapist but a teacher, Phillips says you become your own therapist through reflection.

"It's a rest, a meditation, it's just a time for stillness—a time for play is always put on the back burner while the world keeps moving faster and faster."

Phillips is speaking from experience. Once a full-time mother who also worked restoring photographs, she discovered that a hectic sched-



visual art

PREVIEW

Finding Your Art Spirit Through Clay: A Sculpting Workshop • Star of the North Retreat Centre • Feb. 28

ule did not necessarily bring happiness.

"I came to a point in my life when I just stopped."

Phillips has been making art all her life but in the last few years she began to take it seriously, teaching herself and working as an apprentice.

Today she seeks happiness and spiritual nourishment through art and nature while maintaining a modified work routine to get by.

"I'm finding my own place. I use my art as a tool to teach about how I see spirit."

The workshop, which runs from 9:30 a.m.-4 p.m. Feb. 28, is just a taste of some heartfelt right brain

activity that seems to be missing in most of our society.

"It's to let go of the mind so that the hand just functions—so you're not thinking about it, you're just doing it.... I want people to recognize that creative spark, something that's inside that is not seen from the outside. A lot of people go away feeling like a child after spending the day at the beach; it's a satisfied feeling. *Finding Your Art Spirit Through Clay: A Sculpting Workshop* with Beverly Phillips requests a donation of \$49 which includes lunch and materials. Call 459-5511 for information and registration.

THEATRE notes

By ARAXI ARSLANIAN

So, it's February and no one's called. Guess you're not working this season. Why not try this quick cure for artist angst—international cursing! It's fun, free and makes you look dead clever at parties.

Je kunt men reet likken! (Kiss my butt!, Swedish)

Beso mi culo! (Ditto, but in Spanish)

Per-ee-stan baameetca! (Stop your bitching! Russian)

Or for a more profession application, Espèce de lèche-cul! (You brown-noser! French)

And my personal favorite, Zajeblst! (Fucking awesome! Polish)

It's important to be positive, after all.

Now, the news.

Workshop West's annual Playwrighting Circle is set to begin in late February. Now in its 15th

year, the 10-week course offers project guidance for beginning and intermediate playwrights. Each two-hour-plus session is facilitated by a professional dramaturge, with special attention given to individual participants. If you've got a hankering to indulge your muse and have \$110 you're willing to part with, call 477-5955 or visit the space at 11516-103 St. Participants get free admission to the company's spring production, *Java Life*.

Three Dead Trolls in a Baggie will be holding auditions for their latest gig in Fort Steel, B.C. No info on the title, but the contract is for three months at Equity wages. Joe Bird failed to include such things as who, what and how in his fax, so let's assume it's an open call. We can tell you the when and where, however. The fun will be held between 11 a.m.-4 p.m., Feb. 21 at La Cité du Francophone (8527-91 St.). Equity actors can fax their photos and résumés to Pia Wyatt at (250) 598-5338. Remember, you're not fooling anyone by using that 10-year-old photo. Honesty is always the best policy.

Fringe Theatre Adventures has a new executive director—Darryl

Lindenbach, an A.D., actor, designer and technician from Prince Albert, Sask. Lindenbach officially took the reigns Feb. 2, but Fringe diva/theatre maven Judy Lawrence will stay until the end of February to help smooth the path of change.

Let's end this affair on a positive note and congratulate a select few of our number who've landed some work. Workshop West has selected its Playwrights Unit, a support group for the development of new scripts by the unit and other emerging playwrights. Composed of a playwright in residence and three associate playwrights, they will use the time to work on projects and facilitate the rest of us who think we can actually write. Respectively, they are Janet Hinton, Marty Chan, Connie Massing and Gordon Portman. Kudos, kids. Go out and buy some groceries! Wool!

Send your theatre-related news, auditions, fundraisers and general announcements to THEATRENOTES c/o Araxi, mail or in person at: #307 10080 Jasper Avenue TSJ 1V9, phone 426-1996, fax 426-2889—or e-mail at <office@vue.ab.ca>. Zajeblst!

Latitude 53
413-5353, fax 424-9117

Feb 19 - Mar 14

Part of the
Experiment: Anonymous
curated by
Bing Liu

Curator's Talk @ Latitude
Thurs. Mar. 5 8pm

Opening reception Thursday
February 19, 1998 @ 8pm

New

Printworks by

Marc Siegener & Robin Peck

Feb 19 - Mar 14
Out of Time

SNAP Gallery
413-1492 (fax) 424-9117

A theatrical tale of teens in love

Lemoine explores the world of high-school romance

By AUDREY WEBB

As long as I live, I'll never forget my first sweetheart. His name was Tommy Merrills—and he was gorgeous. Blond hair, blue eyes and dimples for days. I was attracted to him on more than a physical level, however. Tommy was attentive and told me on a daily basis how pretty he thought I was. He was gentle and sensitive. He often used to rub my tired toes with lotion he had first warmed up in hands. We were together every day and always had a great time, never once arguing about anything. Our relationship was perfect, except for one insurmountable hurdle.

We were only in Grade 1. In Grade 2, Tommy moved away and we lost contact. Our parents had never met and neither one of us was old enough to take a bus across town to visit.

In Grade 10, I was looking in a friend's yearbook and saw Tommy's picture. My friend knew he

worked in a certain burger joint and so I conspired to drop in for lunch one Saturday. Tommy collected the tray from my table and he was still as gorgeous as ever. But, instead of taking the opportunity to renew our friendship, I didn't utter a word. My inner voice filled me with doubt.

"What if he thinks I'm ugly?" "What if he doesn't even remember me?" "What if he sits down to talk and I say something totally stupid?" Teenage anxiety prevented me from even saying hello.

theatre

PREVIEW

The Subject of My Affections • The Arts Barns • Feb. 23-28

Struggling with nerves

Playwright Stewart Lemoine thinks kids today still go through the same kind of self-doubt and compulsive worrying when it comes to establishing relationships with members of the opposite sex.

In his play, *The Subject of My Affections*, Lemoine chronicles a schoolday in the life of Michael (Chad Cole) and Jennifer (Jennie Esdale), two teenagers struggling with mutual attraction. Long past the age where conversation with girls causes him undue stress, Lemoine is concerned his adult perspective might be out of touch with current realities. He takes

comfort in the seal of approval given by cast members Cole and Esdale, both of whom are in their early 20s.

"They find it [the script's content] accurate," he says.

Although there are many serious issues connected to teenage relationships, the script takes a light-hearted approach to the subject. Instead of dealing with such topics as AIDS and date rape, Lemoine focuses on "the sheer basics of 'what would we do if we went on a date?'"

Lemoine justifies his choice by claiming there is enough stress involved in rites of passage without constant thumping of heavy social concerns.

"There's so much negative talk going on," remarks Lemoine. "We have to remember there's a whole lot of positive going on."

The Subject of My Affections will be performed for the general public before embarking on a tour of schools throughout the province.

Lemoine, who coyly claims to have no recollection of his own personal teenage turmoil, hopes to send a message to those currently in the thick of it all.

"There are extreme feelings [involved in teenage relationships]. Anyone who thinks they're unusual for feeling this [anxiety] will realize they aren't the only ones."

Johnny and Poki debut for '98

By AUDREY WEBB

To kick off the '98 season, the venerable *Johnny and Poki Show* will hoe the same improv road, except that the gate receipts will go to help a political cause.

The *Johnny and Poki Show* is hosted by Johnny Reno (Dana Andersen) and Poki Schvedtar (Jeff Haslam) and is a forum for a wide range of local actors, comedians and musicians to perform their own creations on a weekly basis.

A *Johnny and Poki Aphaar*, the first show of their new season, will maintain the same format. All proceeds are being donated to Coun. Michael Phair to help reduce his personal deficit.

Late-night fundraising

Phair voted to ask the cast of *The Johnny and Poki Show* for their assistance not only because he is a fan of their work, but because the timing is right.

"I'm a late-night owl," he says, referring to the 11 p.m. start of the popular program. "It's a per-

fect time for someone like me to enjoy the efforts of some very talented people."

Phair fully expects "spoof" to be the operative word for the night and is ready and willing to take as many barbs as the cast can throw his way.

"I'm being thrown to the wolves," he proudly announces. "We [Phair and the cast] met and talked

about ideas. All the writing is being done by those who know what writing is all about. I don't have an artistic bone in my body. I'm just going to do what I'm

told. All politicians do what they're told to do," says Phair, tongue firmly in cheek.

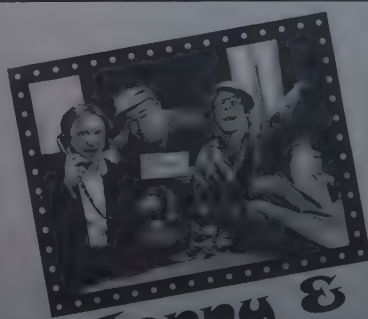
The cast will have plenty to choose from in terms of topics to lampoon. Take the Super Parking Pass, for example. The controversial pass was issued to all city councillors after they voted in favor of its distribution. The Super Parking Pass allows the councillors to park in any location in the city, except for private property, without fear of being ticketed.

Phair turned his own pass in, as did several of his colleagues, after a huge public outcry condemning their use.

theatre

PREVIEW

A Johnny and Poki Aphaar • Varscona Theatre • Feb. 21



FEATURING:
Jeff Haslam
Dana Andersen
Carmen Estelle
Davina Stewart
Roger Shultz
David Belke
Stephanie Wolfe
Patti Styles
Darrin Hagen
Andrea House
Mark Meer
Ron Pederson

A Johnny & Poki A-PHAIR

A Fundraising Event for Councillor Michael Phair

February 21, 1998
Varscona Theatre
10329-83 Avenue
11:00 PM

door prizes
free
show

Tickets \$15.00
available at
Orlando Books
The Front Page
Jazzberry's Too
TIX on the Square
Info: 496-8146

Vue WEEKLY

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PRESENT

The Education Station

"Movies Worth Watching"

Arthur

Saturday, 9:00 p.m.

Commentary by: Jacques Benoit,
Instructor/Course Developer,
Athabasca University & Grant
MacEwan Community College

One thing popular culture is noted for is being able to combine elements. It could have someone from an entirely different field—take singing for example—and grant the singer a career in movies. In *Arthur* you have a guy like Dudley Moore, who has come from a comedic background, along with some classical piano on the side. He is used to playing characters who are in permanently arrested development. Then there's Liza Minnelli, who is used to playing high-calibre singers with low-class attitudes. And, you have Sir John Gielgud, with stage experience and a theatrical background. So, it comes down to that old mantra of movie making—casting—get the right people in the right parts. It just so happens that these actors come from different fields, but it still works and makes a half-decent comedy.

The British participation in American pop culture goes back a long way. It can go all the way back to Charlie Chaplin, who was there for the beginning of Hollywood. He is still considered one of the best filmmakers of all time. His influence on more recent filmmakers is quite significant. There was also the influence of British rock 'n' roll on American rock 'n' roll. Or, there are the British detective and murder mysteries—once again, these influenced the detective genre in America. As well, there was the influence of a British popular culture figure—James Bond. He is part of pop culture's everyday language in a lot of ways. So, seeing someone like Moore come to America and make American movies isn't all that unusual. Some of the best actors, and many of the Academy Award winners for Best Actor, have been British. Take Anthony Hopkins or Richard Burton, for instance. We have to ask ourselves: How much does "American" popular culture owe to British influence? In this movie I think someone like Gielgud, with all his stage experience, comes along and steals the show with a series of brilliant one-liners. And, we see what can happen when you mix British high-culture with American low-language. That is what provides a lot of the humorous impact in this film.

Gielgud's presence in this picture is no accident. It is a movie based on dramatic British conventions. You had a play where lots of people of great wealth and high intelligence ran around being witty. That is what this movie is all about—that is the plot. But, there is also the romantic comedy, a comedy where the central subject is love. The whimsical nature of this movie, and its treatment of serious ideas, reminds me of Oscar Wilde and his "comedy for comedy's sake" approach to drama. This movie may be a lot less clever than those conventions, and the best plays from those conventions, but I don't think that detracts from the fact that it belongs to a long tradition of stage comedy.



what is

it

now?

Coleridge brings Bugs Bunny back to the big screen

Film Festival organizer selects Edmonton as the site of his *Looney* premiere

By T.C. SHAW

Technological advances have changed much of our world for the better, but in some cases, however, when more turns out to be not necessarily better but only... more, we can lose our perspective on what is "normal" or "average" faster than a co-ed can lose her virginity as a White House aide. We can't help becoming some kind of products of our environment, but what kind of products we become depends on our frames of reference.

The Internet, home video and electronic games have all but replaced the movie-going experience. We forget (or never even

knew) that the theatre was—in its heyday—the one omnipotent communal television, not only acting as a social gathering place but also offering a complete evening's worth of entertainment: newsreels, serials, bingo games and, of course, cartoons, in addition to the main feature.

It's better on the big screen

Obviously, viewers of films like the recent disaster epic *Titanic* can attest to the difference the big screen can make. However, the real impact of a big-screen viewing experience can have as much to do with subtlety as it does with spectacle. This insight can enable us to appreciate the many and varied details and is essential in getting the most we can out of viewing the films.

Indeed, there is something

exciting about viewing these cartoons in their natural environment. Most (if not all) of the films, each about seven minutes in length, are side-splittingly funny, but the infectious laughter shared inside the theatre brings an added dynamic to their viewing. The prints, in near perfect condition, are great looking. The colors are brighter than on TV.

The Warner Brothers cartoons are, of course, already dynamic enough. With about a 10th of the budget that the Disney studio had to work with, the Warner Brothers cartoons managed to come into their own, mainly due to their brash, sophisticated brand of humor—possibly the biggest reason for their longevity. The characters' enduring popularity stems from their fully rounded personalities. They're like us: full of neuroses, anger, greed, ego. They have moods, flaws, street smarts and sophistication. They're possibly more real than some living people—hmm, you'd maybe want to make that many living people.

The studio's decision to reject, rather than reject, contemporary society is what makes the cartoons stand apart from other cartoons of the same era. Disney may have done Warner a favor by trafficking in saccharine, syrupy storytelling—on reflection, Mickey Mouse then seemed (and today still seems) capable of only two moods: blissfully happy and more happy. Even now, we have to re-

mind ourselves that the Warner Brothers' studio's timeless characters are, after all, only pen and ink drawings.

James Coleridge, the man behind the Festival, says the whole reason to bring classic Warner Brothers cartoons back to the big screen is to allow audiences the thrill of seeing them where they belong.

That's a mighty big Bugs, doc

"There's nothing," he says, "like seeing Bugs Bunny on the big screen and he's 15 feet tall. With television, you're constantly getting interrupted by commercials or phone calls or what have you. Here, you get to see them uncut, uncensored, the way they were meant to be seen. The only interruption," he adds, "is laughter."

A fan first and foremost, Coleridge approached Warner Brothers with the idea of touring select films so he could see them as much as anyone else, but the plan wasn't hatched overnight: "It took me 18 months," says Coleridge, "to convince them to let me show the films on the theatre screens once again and that was in 1991—and in 1992 I did my very first show."

Coleridge, the man entrusted with these vintage prints, was struck by Edmonton's appreciation of the films when he brought a similar program here last summer.

"The world premiere of this event in Edmonton—is a result of the fact that the Garneau Theatre and the viewers here are probably

some of the looniest people in all of North America," says Coleridge, in this case using "looniness" as a compliment. "They're big fans, and Edmonton competed against the likes of New York, Los Angeles, Chicago and Boston to premiere this event, and I made a presentation to bring it here. Hey, I'm Canadian myself, right? So..."

Born in Ontario and educated in Europe, Coleridge and his company, Termitte Terrace Films, now operate out of Victoria. He's a student of the films. Having accumulated dozens of little facts about their creation, he can't help but pepper his responses with references to the talents who brought the legacy to life. He's met directors Chuck Jones and Friz Freleng in person and even encouraged the late, great Bob Clampett's daughter Ruth to take a job at Warner, telling her "your dad would be proud."

Save the celluloid

Coleridge is now involved to the point where he's trying to preserve the studio's catalogue of films (over 1,000 from 1930 to 1969), some of which, he says, are in too poor a condition to bring on tour.

"It's all economics for [the studio], it could cost them millions of dollars to do this but I have to prove to them this year that it's worthwhile." He'll have his chance, and then some. The tour is booked to play in almost 400 cities and towns across North America over the next year or so.

As Coleridge puts it, "If Mick Jagger can go on tour, so can Bugs Bunny. They're about the same age, as a matter of fact." (Bugs will be 58 this year, Jagger, 54.)

If audiences elsewhere react as they have here in Edmonton, he should have a fair amount of ammunition to bring back to Warner. During the screening I attended, the audience cheered when favorite characters like Yosemite Sam made their first appearance of the night, then applauded at the cartoon's end.

There's a very good reason for this. The cartoons and their savvy sense of humor were never aimed at children to begin with.

Among the favorite cartoons on the program (which alternates on even and odd dates), some interesting trivia presents itself. "A Wild Hare," the 1940 short which opens the half entitled *Best of the Fest*, features the first version of Bugs Bunny ever shown. He's a little different looking than the Bugs we know today, but from the get go, his signature remark (and first line) is "What's up, Doc?"

Now, that's what I call the opera

Bugs got his name from a model sheet (standardized drawings of a character to assist animators in keeping the look the same) drawn by Ben "Bugs" Hardaway in the late '30s (before the name stuck, the rabbit was known as Bugs's Bunny).

"Birdy and the Beast," (1944) from the same program, gives us

Bugs Bunny Film Festival
continues on page 27

cartoons

POVUE

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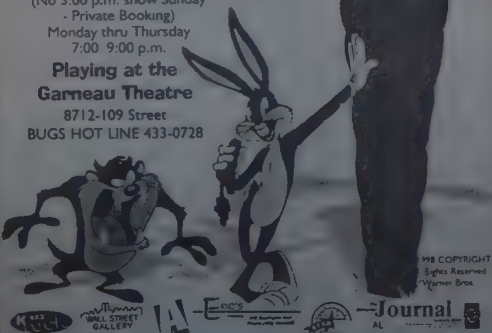
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Levinson's underwater film falls short of sci-fi genius

By RUSSELL MULVEY

I'm confused. If it's Harry who is actually creating all the chaos on the underwater station when he dreams, then how is it that he's awake when the stuff starts happening on the computer? And when exactly does Halperin go through the sphere? Is it when she goes out looking for food or is it even earlier when everyone is excited about Harry going through the sphere and she and Fielding are nowhere to be found? For that matter, does Fielding ever go through the sphere?

Sphere is the latest film from Barry Levinson and it is his first foray into science fiction. For that matter, it is his first foray into thrillers and mysteries. He doesn't quite pull it off. Levinson is the director behind *Wag*

the Dog, *Sleepers*, *Rain Man* and is the executive producer and occasional director of the TV show *Homicide: Life on the Streets*. He is an actor's director.

He doesn't much go for all the technical hoopla that other directors like to indulge in—and that is too bad, because *Sphere* could have really benefited from some technical hoop-

la.

In fact, I would have thought that the only reason to do a movie based on a Michael Crichton (*Jurassic Park*) novel would be to indulge in some technical hoopla. Crichton's work is notable only for the way in which he uses scientific and technical minutiae to pad things and he never lets things like character development get in the way of a good technical explanation.

In other words, he is the exact opposite of Levinson.

Not quite the best of both worlds

So, *Sphere* is the coming together of two opposites. This creative marriage was mitigated by having screenwriters Stephen Hauser and Paul Attanasio adapt the novel. Attanasio is the writer of the movie *Donny Brasco* and creator of *Homicide: Life on the Streets*. He was no doubt brought in to inject some character into Crichton's characters.

And the characters all have character to spare. First off, there is Dustin Hoffman (*Wag the Dog*) who is Dr. Goodman, a psychologist who specializes in counseling survivors of plane crashes. Some time during the Bush administration, he authored a paper for the government on what to do in the event of a real contact with aliens. He did not take his report very seriously, but the government did. That is why Goodman finds himself, along with the team

he recommended, down on the ocean floor exploring a space vessel. The team consists of Sharon Stone (*Casino*), who is the biologist; Samuel L. Jackson (*Pulp Fiction*), who is a mathematician and Liev Schreiber (*Ransom*), the token astrophysicist. There is also Peter Coyote (*Bitter Moon*), the government agent in charge.

We would expect the spacecraft to contain some sort of alien monster that enjoys snacking on scientists, but what we get is this very unsatisfying mystery about a human spacecraft from the future that somehow landed in the ocean 300 years ago and contains this strange glowing sphere. This sphere is maybe all alien, maybe something else. It seems to have the power to reflect and recreate real people's innermost thoughts and fears, though it sort of distorts them, like a funhouse mirror. The bulk of the movie is taken up with the interplay between the

scientists as they try to figure out what is going on and as far as it goes, this is actually pretty entertaining stuff. It is entertaining because it is so believable—and it is believable because of the actors involved.

But the inconsistencies pile up and begin to obscure the actors and the entertainment.

In this film, inconsistency equals mystery and that just does not cut it. I appreciate that the filmmakers felt they were making some sort of insight in the true nature of man. Perhaps they thought they could accomplish what the great Russian film maker Andrei Tarkovsky did with *Solaris* and create a science fiction film that challenged concepts about the nature of intelligence and the nature of man. If that is what they wanted to accomplish, they fell far short. They would have been better advised to have set their sights a little lower and simply tried for a nice monster movie.

Bugs Bunny Film Festival

→ continued from page 26

a glimpse of the famous cat and bird duo, Sylvester and Tweety. Other highlights include "Rabbit Seasoning" ('52), in which Daffy Duck gets his beak blown off in numerous comical ways; "Duck Amuck" ('53), with Daffy as the hapless victim of an unseen animator who changes the scenery (and Daffy) at a whim and "What's Opera, Doc?" ('57), in which Elmer Fudd and Bugs enact a hilarious parody of Wagner's *Der Ring des Nibelungen*, condensing a four-opera, 15-hour epic spectacle into seven minutes of pure heaven. Funnier still is "The Rabbit of Seville" ('50) with Bugs as the deadpan barber who, among other things, tosses a salad, grows flowers and uses a tiny lawn mower on the hapless Elmer Fudd's fat head.

The alternating other half of the show (entitled *Taz Gone Looney*) is just as strong, boasting three titles directed by Clampett. His cartoons are marked by wildly exaggerated movement—the cartoonist in terms of style, breakneck pacing and howlingly funny story lines. "What's Cookin', Doc?" ('44) sees Bugs at the Academy Awards, trying to convince the judges to give him the Oscar for Best Actor to him instead of James Cagney. "Tor-toise Wins By A Hare," ('43) also by Clampett, shows a scene in which four thug-like rabbits commit suicide together with a single bullet. As well, the show's line-up includes the only appearance of the Tasmanian Devil, starring opposite Bugs in 1957's "Bedevilled Rabbit."

Besides an evening of unbridled laughter, audiences can also spend time admiring the production values of the cartoons themselves. For instance, if you're planning to attend one or both programs, you are heartily encouraged to pay close attention to the soundtracks for each cartoon. In addition to the immense vocal talents of radio veteran Mel Blanc (who, except for Elmer Fudd, provides the voices for every cartoon star in the Warner Brothers' stable), a huge

contribution to the cartoons' success goes to Carl Stalling, the man who composed the musical scores for some 600 cartoons over 22 years—a rate that averaged about one a week. His deft choices of music (as played by the 50-piece Warner Brothers Orchestra, which Stalling also conducted) add the sonic energy that give the cartoons their unrivaled completeness.

Given that nearly all of us got our first exposure to classical and operatic music from these cartoons, the role played by Stalling is severely underappreciated. Although almost nobody knows him by name, he could be one of the century's best-known composers. Stop anyone on the street and start humming the now-famous theme song and nearly everyone will finish it for you.

A legacy from the backlot

The end product is amazingly "real" characters: the wise-cracking "Oscar-winning rabbit" himself; the irascible Yosemite Sam; dumb-but-wuueable Elmer Fudd; the larger-than-life Foghorn Leghorn and the ever-scheming Daffy Duck, to name but a few.

Especially during the studio's Golden Age (roughly 1940-1958), the cartoons stand the test of time, remaining not only extremely funny, but also staggeringly complete works of, dare I say it, art.

The magic of all this is the work all stemmed from a rag-tag team of crazies who worked out of a non-descript building on the Warner backlot which eventually came to be known as "Termite Terrace." They probably never thought about it at the time but their work will probably live forever.

Much more could be said about these animated gems, but Coleridge himself has the last word on the studio's achievements. "Looney Tunes is truly cultural art. It's something we grew up with, but never grew out of."

This is certainly true. Let's face it, to lose the ability to laugh at these fine cartoons is to lose one's sense of humor entirely and that's something technology could never replace. See if you don't agree. ●

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When a wealthy young American heiress named Milly (Alison Elliot) arrives in London, she meets and befriends Kate. Before long she is charmed by Kate's handsome young lover, and the relationships take on new complexities, which reveal that each of the three has a desired goal to achieve. When they all decide to travel to Venice together, the full extent of the drama becomes evident.

This is one of James' greatest works; a complex, refined and exquisitely fashioned story of the clash between generations - between the old English traditions and the modern ways of the new world. This new film version, directed by Iain Softley, has just received four Academy Award nominations, including Best Actress for Helena Bonham Carter and Best Screenplay Adapted From Another Medium for Hossein Amami. 100 mins long.

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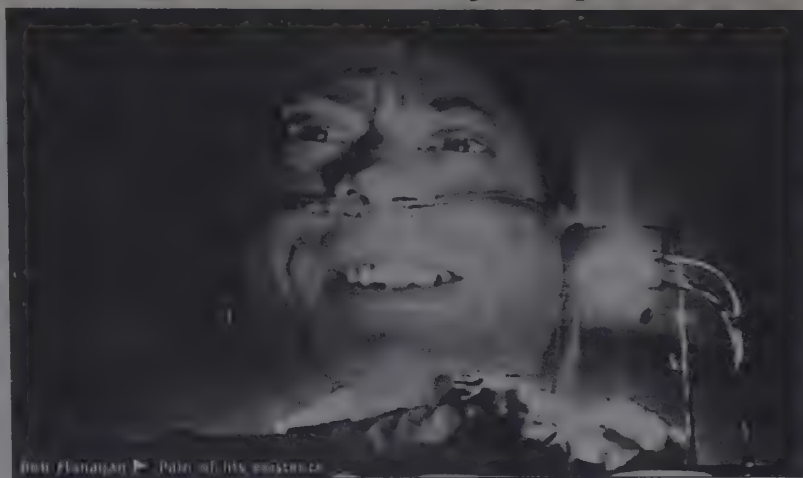
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FILM

Flanagan's life was just plain Sick



Worthy documentary not for the squeamish

By BILL SOROCHAN

In a bizarre, alternative universe kind of way, I sort of resemble Superman. Look, up in the sky, suspended by his wrists and sporting a huge erection—it's me, and most of the time I feel as though I come from another solar system. And despite my skinny physique and frail sensitivities, I possess certain powers and abilities far beyond those of so-called normal human beings. I was born with a genetic illness that I was supposed to succumb to at two, then 10, then 20, and so on, but I didn't. And, in a never-ending battle not just to survive but to subdue my stubborn disease, I've learned to fight sickness with sickness.

The above piece, "Superman," was written by Bob Flanagan, subject of an exhilarating and life-affirming documentary screening at Zeidler Hall. Flanagan was born

with the congenital disease Cystic Fibrosis, which he fought throughout his life with his art and sexuality. The documentary explores this life and work with his partner, Los Angeles performance artist and dominatrix, Sherree Rose. From 150 hours of footage shot by director Kirby Dick, we follow Bob and Sherree through a decade of art, pain, orgasms and retribution. The documentary itself is fairly straightforward, which adds to the cumulative power of the film because it brilliantly contrasts the extraordinary material and the graphic nature of the images presented. We see Bob and Sherree through a naked lens over the course of a decade; their lives and love presented in the most honest, challenging and humorous way possible. Through this intimate and thought-provoking style, we learn not only of an amazing human being, but we begin to question and explore what it means to be a human being.

Don't eat dinner first

A word to the wise: this is indeed a shocking film. Many images and

ideas presented in this film are mondo and thus, may easily overwhelm sensitive viewers (when you hear the song "Hammer of Love," you'll see what I mean). It would be criminal to disregard this film on these elements: indeed, the most horrifying moments presented are those where Bob is shown coughing, suffering and surviving a crippling life where it would be just as easy to give up and succumb to the universe. The fact that he refuses to be guided by the universe and is determined to become his own god is when the extraordinary subtext of the human condition comes to the forefront. How do you react to tender images of Bob playing a guitar around a campfire, singing songs with fellow CF kids, followed by an equally tender montage of his pounding a nail into his own penis?

Is it exploitive? Is it art? Or is it just the mystery of life personified in the ordinary day-to-day activity of an extraordinary man? I would be very surprised if any other film released this year will raise as complex and emotional issues as this film puts forth. By all means do not miss this loving testament to a remarkable life and death.

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ALIEN RESURRECTION (ULTRA STEREO) MA Gory violence, coarse language. 12:00 2:25 7:30 10:00	I KNEW WHAT YOU DID LAST SUMMER (FAMILY) MA Violence, sexual content, coarse language. 7:45 10:45
AMERICA WEREWOLF IN PARIS (ULTRA STEREO) MA Horror and gore violence. 12:00 2:25 5:00 7:30 10:00	THE POSTMAN (ULTRA STEREO) MA Not suitable for pre-teens. 12:00 2:25 5:00 7:30 10:00
DEVILS ADVOCATE (ULTRA STEREO) MA Violence, sexual content, coarse language. 12:00 2:25 5:00 7:30 10:00	STARSHIP TROOPERS (ULTRA STEREO) MA Gory violence. 12:00 2:25 5:00 7:30 10:00
THE JACKAL (ULTRA STEREO) MA Violence and coarse language. 12:00 2:25 5:00 7:30 10:00	THE LITTLE NERDHEAD (ULTRA STEREO) MA Not suitable for pre-teens. 12:00 2:25 5:00 7:30 10:00
THE POSTMAN (ULTRA STEREO) MA Not suitable for pre-teens. 12:00 2:25 5:00 7:30 10:00	THE KAMAKURA (ULTRA STEREO) MA Not suitable for pre-teens. 12:00 2:25 5:00 7:30 10:00
HALF BAKED (ULTRA STEREO) MA Not suitable for pre-teens. 12:00 2:25 5:00 7:30 10:00	HOME ALONE 3 (ULTRA STEREO) PG Not suitable for pre-teens. 12:00 2:25 5:00 7:30 10:00

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SHOWTIMES EFFECTIVE THU, FEB 19, 1998.

DATE OF ISSUE ONLY OPEN DAILY AT 12:50

FULL MONTY MA 2:15 4:35 7:00 9:30	THE DEVIL'S ADVOCATE MA Coarse language, sexual content and disturbing scenes. 1:35 3:55 6:15 8:35
THE POSTMAN MA 12:25 4:35 8:25	STARSHIP TROOPERS MA Gory violence. 1:30 3:50
FIRESTORM MA 12:15 3:40 5:05 7:35	NINE YEARS IN TIBET PG 4:15 9:45
HALF BAKED MA NOT SUITABLE FOR PRE-TEENS. 1:35 3:55 6:15 8:35	ALIEN RESURRECTION MA Gory violence and coarse language. 7:15 9:45
FOR RICHTER OR POORER PG Coarse language. 2:05 4:30 7:00 9:30	BEAN PG 2:30 5:00
HOME ALONE 3 PG 2:00 4:30 7:00 9:30	I KNEW WHAT YOU DID LAST SUMMER MA Coarse language and violent scenes. 7:10 9:25
THE KAMAKURA MA 12:01 1:55 3:50	FAIRY TALE (A TRUE STORY) G 2:20 4:50
THE JACKAL MA Brutal violence and coarse language. 7:25 10:00	

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a MINUTE at the MOVIES by Todd James

BLUES BROTHERS 2000 Dan Aykroyd's mission from God in *Blues Brothers 2000* seems to be, "Spread the blues into the new millennium." This sequel is thick with top-notch blues and blues performers, but thin on comedy. Aykroyd revives his character of Elwood, 18 years after the *Blues Brothers* movie introduced the original Men In Black. Elwood has spent the years in prison—and upon his release is shocked to learn his brother Jake is dead and the Blues Brothers band is no more. It's a quest for Elwood to put the band back together, with help from two new sidekicks: 12-year-old J. Evan Bonifant as Buster, and John Goodman (TV's *Roseanne*) as Mighty Mac McTeer. Getting the band back on the road is complicated by a vengeful gang of Russians and Elwood's only living relative—a by-the-book cop (Joe Morton) intent on putting Elwood back behind bars. Forget the car crashes and the dumb gags. *Blues Brothers 2000* only works when it features imaginatively-choreographed dance numbers and the blues, with stellar performances from the likes of Aretha Franklin and others. The musical interludes are the only reason to lay down your money for this band of Brothers a second time. It's not out of character for Aykroyd and director John Landis to overwrite what would have been a simple road picture, stretching one joke out for over two hours. But their guilt is compounded by the complete waste of Goodman's talents, who need not have showed up at all. The musical performances are memorable—and this will likely be a worthy soundtrack for your CD collection, but the movie will just have you singing the blues. **BB**

THE BORROWERS John Goodman (*Blues Brothers 2000*) plays a deliciously evil banker with an insidious plan to repossess the house of a family who are unwitting landlords to a family of pint-sized people known as the Borrowers. The Borrowers are no larger than salt shakers, but make their mark by borrowing various articles around the home for

their own use. When the host family is evicted, the Borrowers are forced to enlist the help of Big People to survive. This is a terrific family adventure that avoids all the brain-dead, family movie clichés. **BBB**

DECEIVER Another psychological thriller in the vein of *The Usual Suspects*. Tim Roth (*Reservoir Dogs*, *Rosencrantz and Guildenstern are Dead*) plays James Walter Wayland, a wealthy and highly-intelligent man accused of murdering a prostitute (Renee Zellweger; *Love and a .45*, *Jerry Maguire*). Wayland is given a lie detector test by two cops, played by Chris Penn (*Reservoir Dogs*) and Michael Rooker (*Henry: Portrait of a Serial Killer*). Sporting an IQ of 151, Wayland deftly turns the tables on his inquisitors, forcing them to reveal their own dark secrets. Written and directed by Josh and Jonas Pate (*The Grave*), *Deceiver* weaves a complicated tale that very nearly strangles itself. It's redeemed by a conclusion that is impossible to guess. A number of blind alleys fed to the audience are obvious—and despite some clever dialogue and solid performances, it's tough not to feel as though we're being led down the garden path with this too-clever yarn. **BB**

DESPERATE MEASURES A desperate plot-line and desperately hackneyed performances are featured in this early entry as Worst Movie of 1998. Andy Garcia plays an FBI agent whose son is in need of a bone-marrow transplant. The only match is a violent serial killer serving a life sentence (played by Michael Keaton). Imagine the surprise when Keaton's character escapes during the operation and a lengthy and laughably predictable chase ensues. Garcia and Keaton are at their worst. **B**

GREAT EXPECTATIONS Gwyneth Paltrow and Ethan Hawke attempt to do for Charles Dickens what Leonardo DiCaprio and Claire Danes did for Shakespeare's *Romeo and Juliet*. Dickens's *Great Expectations* is given a lush, romantic, '90s update, with Ethan Hawke starring as Finnegan Bell. As a young Florida boy, Finn's artistic talent leads him to strange and mystical

encounters with people who will forever dominate his life. The first is Nora Dinsmoor (Anne Bancroft). She's the richest woman on the Gulf, but has slipped into madness after being left at the altar. She hires Finn to entertain her with his artistic skills. In her crumbling mansion, Finn meets her young niece, Estella (Paltrow). Finn and Estella fall in love but when she suddenly leaves, a despondent Finn gives up his art until a mysterious benefactor gives him the opportunity to continue his career in New York, where they'll be reunited and separated again. As Finn's career as a budding artist skyrockets, an ex-con appears in Finn's life, played by Robert De Niro. This story of destiny and star-crossed lovers is loosely updated and literature buffs would be better served curled up with the good book. But romantic performances from Hawke and Paltrow—and Anne Bancroft's eccentric work—very nearly make it worthwhile. The story though is left thin and somewhat hollow, and there's a distance to these characters that's never quite bridged. **BB**

SPHERE Science fiction at the box office has never been hotter—and what needs to be said about movies involving large amounts of water? So what could be said about combining the two? By my calculations, just about anything. *Sphere*, based on a decade-old Michael Crichton novel, scrapes the bottom as it takes to the murky deep. Dustin Hoffman (*Wag the Dog*), Sharon Stone (*Casino*) and Samuel L. Jackson (*Jackie Brown*) are part of a team of experts called in to explore a 300-year-old alien spacecraft discovered 1000 ft below the Pacific. The crew is enclosed in an underwater habitat and unable to return to the surface. A subplot involves an extramarital affair between Hoffman and Stone and the isolation triggers the usual suspicions and paranoia. This is a waste of a good alien encounter; as the mysterious sphere gives the crew the ability to manifest their deepest thoughts and fears into reality. Sounds promising, except their deepest thoughts and fears are about as exciting as day-old tuna. Hoffman and Stone are woefully out of place here, and this longwinded, flimsy story drowns in deep water. **B**

THE WEDDING SINGER Adam Sandler (TV's *Saturday Night Live*) may not be the swiftest fish in the sea, but for mindless laughs he's a good catch in *The Wedding Singer*. Sandler plays a struggling musician who makes ends meet by hosting weddings. He's the best at what he does, until his own

fiancée leaves him at the altar. Despite his bitterness, Sandler will fall in love again as he helps an acquaintance, played by Drew Barrymore, plan her wedding to Mr. Wrong. It's silly stuff set in the mid-'80s, which offers plenty of opportunity for spoofing that much-maligned decade. Sandler looks good in his first romantic lead and, amazingly, demonstrates an ability to act like a real person with bona fide emotions. This should open up a few doors for the smart-mouthed comic and attract an audience with a little more depth than the *Happy Gilmore* crowd. **BBB**

VUE Ratings

● Awful
 ● Bad
 ● Poor
 ●● Good
 ●●● Very Good
 ●●●● Excellent

Todd James hosts *A Minute at the Movies*, heard daily at 9:25 a.m., 9:25 p.m. and 5:50 p.m. on K-97. Also catch Todd on ITV News Fridays at 10 p.m.

CINEPLEX ODEON CINEMAS CINEMA GUIDE

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Box Office: 444-5468

WEDDING SINGER PG Drew Barrymore, Adam Sandler Dated 12:30, 2:30, 4:30, 6:30, 8:30 PM	REPLACEMENT KILLERS (SDDS) MA Dated 12:30, 2:30, 4:30, 6:30 PM	GOOD WILL HUNTING MA Dated 12:30, 2:30, 4:30, 6:30 PM	BLUES BROTHERS 2000 PG Dated 12:30, 2:30, 4:30, 6:30 PM
DECEIVER MA Dated 12:30, 2:30, 4:30, 6:30 PM	THE WEDDING SINGER PG Dated 12:30, 2:30, 4:30, 6:30 PM	THE BORROWERS PG Dated 12:30, 2:30, 4:30, 6:30 PM	DESPERATE MEASURES MA Dated 12:30, 2:30, 4:30, 6:30 PM
GREAT EXPECTATIONS MA Dated 12:30, 2:30, 4:30, 6:30 PM	SPICE WORLD MA Dated 12:30, 2:30, 4:30, 6:30 PM	THE MATCHMAKER PG Dated 12:30, 2:30, 4:30, 6:30 PM	THE PROPHET II MA Dated 12:30, 2:30, 4:30, 6:30 PM
THE SILENCE OF THE PALACE (TUNISIA) PG Dated 12:30, 2:30, 4:30, 6:30 PM	THE SUMMER OF AVIYA (ISRAEL) PG Dated 12:30, 2:30, 4:30, 6:30 PM	DEVIL'S ADVOCATE MA Dated 12:30, 2:30, 4:30, 6:30 PM	THE MATCHMAKER PG Dated 12:30, 2:30, 4:30, 6:30 PM

WEST MALL 8

Box Office: 444-1829

WEDDING SINGER PG Dated 12:30, 2:30, 4:30, 6:30 PM	REPLACEMENT KILLERS MA Dated 12:30, 2:30, 4:30, 6:30 PM	GOOD WILL HUNTING MA Dated 12:30, 2:30, 4:30, 6:30 PM	BLUES BROTHERS 2000 PG Dated 12:30, 2:30, 4:30, 6:30 PM
DECEIVER MA Dated 12:30, 2:30, 4:30, 6:30 PM	THE WEDDING SINGER PG Dated 12:30, 2:30, 4:30, 6:30 PM	THE BORROWERS PG Dated 12:30, 2:30, 4:30, 6:30 PM	DESPERATE MEASURES MA Dated 12:30, 2:30, 4:30, 6:30 PM
GREAT EXPECTATIONS MA Dated 12:30, 2:30, 4:30, 6:30 PM	SPICE WORLD MA Dated 12:30, 2:30, 4:30, 6:30 PM	THE MATCHMAKER PG Dated 12:30, 2:30, 4:30, 6:30 PM	THE PROPHET II MA Dated 12:30, 2:30, 4:30, 6:30 PM
THE SILENCE OF THE PALACE (TUNISIA) PG Dated 12:30, 2:30, 4:30, 6:30 PM	THE SUMMER OF AVIYA (ISRAEL) PG Dated 12:30, 2:30, 4:30, 6:30 PM	DEVIL'S ADVOCATE MA Dated 12:30, 2:30, 4:30, 6:30 PM	THE MATCHMAKER PG Dated 12:30, 2:30, 4:30, 6:30 PM

CAPITOL SQUARE

Box Office: 444-1303

WEDDING SINGER PG Dated 12:30, 2:30, 4:30, 6:30 PM	REPLACEMENT KILLERS MA Dated 12:30, 2:30, 4:30, 6:30 PM	GOOD WILL HUNTING MA Dated 12:30, 2:30, 4:30, 6:30 PM	BLUES BROTHERS 2000 PG Dated 12:30, 2:30, 4:30, 6:30 PM
DECEIVER MA Dated 12:30, 2:30, 4:30, 6:30 PM	THE WEDDING SINGER PG Dated 12:30, 2:30, 4:30, 6:30 PM	THE BORROWERS PG Dated 12:30, 2:30, 4:30, 6:30 PM	DESPERATE MEASURES MA Dated 12:30, 2:30, 4:30, 6:30 PM
GREAT EXPECTATIONS MA Dated 12:30, 2:30, 4:30, 6:30 PM	SPICE WORLD MA Dated 12:30, 2:30, 4:30, 6:30 PM	THE MATCHMAKER PG Dated 12:30, 2:30, 4:30, 6:30 PM	THE PROPHET II MA Dated 12:30, 2:30, 4:30, 6:30 PM
THE SILENCE OF THE PALACE (TUNISIA) PG Dated 12:30, 2:30, 4:30, 6:30 PM	THE SUMMER OF AVIYA (ISRAEL) PG Dated 12:30, 2:30, 4:30, 6:30 PM	DEVIL'S ADVOCATE MA Dated 12:30, 2:30, 4:30, 6:30 PM	THE MATCHMAKER PG Dated 12:30, 2:30, 4:30, 6:30 PM

CLAREVIEW TOWN CENTRE

Box Office: 472-8600

WEDDING SINGER PG Dated 12:30, 2:30, 4:30, 6:30 PM	REPLACEMENT KILLERS MA Dated 12:30, 2:30, 4:30, 6:30 PM	GOOD WILL HUNTING MA Dated 12:30, 2:30, 4:30, 6:30 PM	BLUES BROTHERS 2000 PG Dated 12:30, 2:30, 4:30, 6:30 PM
DECEIVER MA Dated 12:30, 2:30, 4:30, 6:30 PM	THE WEDDING SINGER PG Dated 12:30, 2:30, 4:30, 6:30 PM	THE BORROWERS PG Dated 12:30, 2:30, 4:30, 6:30 PM	DESPERATE MEASURES MA Dated 12:30, 2:30, 4:30, 6:30 PM
GREAT EXPECTATIONS MA Dated 12:30, 2:30, 4:30, 6:30 PM	SPICE WORLD MA Dated 12:30, 2:30, 4:30, 6:30 PM	THE MATCHMAKER PG Dated 12:30, 2:30, 4:30, 6:30 PM	THE PROPHET II MA Dated 12:30, 2:30, 4:30, 6:30 PM
THE SILENCE OF THE PALACE (TUNISIA) PG Dated 12:30, 2:30, 4:30, 6:30 PM	THE SUMMER OF AVIYA (ISRAEL) PG Dated 12:30, 2:30, 4:30, 6:30 PM	DEVIL'S ADVOCATE MA Dated 12:30, 2:30, 4:30, 6:30 PM	THE MATCHMAKER PG Dated 12:30, 2:30, 4:30, 6:30 PM

Vue Movies

Metro Cinema
Ziedler Hall,
Citadel Theatre
9828-101A Ave.
425-9212

SICK: THE LIFE AND DEATH OF BOB FLANAGAN, SUPERMASCOTIST (USA/1997) Dir. Kirby Dick. Renowned, notorious Los Angeles performance artist/comedian/author afflicted with cystic fibrosis, Bob Flanagan's complex life and death are chronicled in this raw and challenging documentary. Diagnosed with CF as a child, Flanagan learned to explore the unconventional uses of self-inflicted pain to manage his excruciating illness. Director and screenwriter Kirby Dick helms this multiple-award-winning documentary whose subject matter is provocative, extreme and graphic but ultimately honest in its depiction of one man's struggle with mortality. Exclusive first run Feb. 20-22, 8 p.m.

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New Releases: Alternative:

DEVIL'S ADVOCATE MA Dated 12:30, 2:30, 4:30, 6:30 PM	SUBWAY STORIES PG Dated 12:30, 2:30, 4:30, 6:30 PM
THE MATCHMAKER PG Dated 12:30, 2:30, 4:30, 6:30 PM	GABEH (IRAN) PG Dated 12:30, 2:30, 4:30, 6:30 PM
THE PROPHET II MA Dated 12:30, 2:30, 4:30, 6:30 PM	THE SILENCE OF THE PALACE (TUNISIA) PG Dated 12:30, 2:30, 4:30, 6:30 PM
MOST WANTED PG Dated 12:30, 2:30, 4:30, 6:30 PM	THE SUMMER OF AVIYA (ISRAEL) PG Dated 12:30, 2:30, 4:30, 6:30 PM

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THE RETURN OF
DREXELL'S EYE
PLUS GUESTS
LURE
SATURDAY MARCH 7
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alternative

AREA 51 11725b Jasper Ave, 413-0147. Open WED-SAT, 8pm-close. Every WED: Live music. Every THU: Orgasmatron plays extreme METAL exclusively. Every FRI & SAT: More insane live music. SAT 21: Blue Krystal with John Alaine. FRI 6: Drexell's Eye, Lure. SAT 7: Side 67, Namesake.

BUDDY'S DANCE PUB 10112-124 Street, 488-6636. Every WED karaoke. Every SAT aft. Pool Tournaments. Every TUES Buddys Dance Pub

H2O LIQUID BAR 10044-82 Avenue, 433-5794. Every THU: Alternative of the Ages with DJ Schitzo. Every FRI-SAT: Lagerpalooza with Grandmaster Whitey

KING'S HORSE PUB 4211-106 Street, 988-8881. Every FRI-SAT: New & Classic Alternative with DJ Trigger

LOLA'S 8230-103 Street, 436-4793. Every THU: New York Groove

LUSH 10030A-102 Street, 424-2851. Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. Every WED: Bronx Night-Retrobution with DJ Hurricane. Every THU: Mad Cow-British Music with DJ Jesse. Every FRI: Alternative to What? Every SAT: Groovy Train

MICKY FINN'S 2 Flr, 10511A-82 Avenue, 439-9852. Every SUN: Open Stage Hosted by Everett LaRoi

NEW CITY LIKWID LOUNGE 10161-112 Street, 413-4578. Every SUN: Simpsons King of the Hill X-Files. Every MON: DJ Nik 7 Ska. Every TUE: DJ Squirrelly B. Every WED: DJ Chris Johnson. Every THU: DJ Nik 7. Every FRI: Bands. Every SAT: DJ Goodtimes. FRI 20: Knucklehead, Las Vegas Crypt Keepers. SAT 21: The Brewtals, The Rockin' Corpses, The Handsome Devils

REBAR 10551-82 Avenue, 433-3600. Every SUN: DJ Big Dada, alternative. Every MON: DJ Punk, requests. Every TUE: DJ D. Scrotum Punk/Ska. Every WED: DJ B. Black, alternative. Every THU: Level 1: DJ Davey & Red Techno/House; Level 2: DJ Mikee, classics. Every FRI: Level 1: DJ Mikee, Techno/House; Level 2: DJ Davey. Every SAT: Level 1: DJ Mikee, Techno/House; Level 2: DJ Davey. SAT 21: Like Hell, King Lettuce. SAT 28: Field Day, Another Joe. SAT 7: Voice Industry

REV 10030-102 Street, 423-7820. SAT 28: Pelt, 5th Season, 4*K. THU 5: Days of the New, By Divine Right. FRI 6: Hiway 2

THE ROOST Private Member's Club, 10345-104 Street, 426-3150. Every MON: DJ Big Daddy. Every TUE: DJ Bryan the Big Mac. Every WED: DJ Latin Lover. Every THU: DJ Dark Daddy. Every FRI: Down-DJ Weena Love. Every FRI: Up-DJ Alvaro. Every SAT: Down-DJ... James. Every SAT: Up-DJ Code Red. Every SUN: DJ Who the @#!? is Alice

ROSE BOWL DOWNTOWN 10111-117 Street, 482-5152. Every SUN: Jam

SUBLIME 10147-104 Street, Bsm., 905-8024. Every FRI: DJ Raws. every SAT: Locks Garant.

WINDSOR PUB 11712-87 Avenue. Friday

the 13th: Mad Bomber Society (no minors).

blues & roots

THE ARDEN 5 St. Anne St., St. Albert, 439-7011. FRI 20: Instruments of Change: Lights of the Future, Bill Bourne, Hookahman, Raymihua.

BLUES ON WHYTE 10329-82 Avenue, 439-5058. Every SAT aft: Blues Jam. THU 19-SAT 21: The Bent Harbour Band. MON 23-WED 25: Life with a Woodpecker. SAT 26-SUN 28: Life with a Woodpecker, Matt Minglewood

BRANDI'S BLUES BAR 10375-59 Avenue, 988-5455. Every FRI: Blues Jam Hosted by Rhythm Chitun. Every SAT: 90% Blues Jam

CHATEAU BEIRUT 12323 Stony Plain Road, 482-5442. Every SAT: Live Middle Eastern Music

CITY MEDIA CLUB 6005 - 103 Street, 433-5183. FRI 13: Gate Friesen with Katherine Wheatley. SAT 14: Valentine's Day Dance: Old Reliable. SAT 21: Cousin Weak Eyes. FRI 27: Eileen Kerelluk & Maple River. SAT 28: Mr. Lucky & the Shufflehounds. THU 5: Chris Smith.

CLUB MACARENA 10816-95 Street, 425-5338. Every SUN: Jammin' & Madness (Open Jam)

CONVENTION CENTRE 451-8000, 421-7800. SAT 28: Edmonton's annual Caribbean Carnival: the Legendary Wallers Band, Heat Wave

CONVOCATION HALL Arts Bldg, U of A, 420-1757. FRI 20: Wajjo African Drummers and Kekeli Dancers

CORR'S 10407-82 Avenue, 433-1969. Every SUN: Acoustic Open Stage with José Oiseau

COUNTRY KITCHEN 400 Manning Crossing, 472-0202. FRI 27-SAT 28: Mr. Lucky

FULL MOON FOLK CLUB Riverdale Hall, 9231-100 Ave., 438-6410. SAT 21: Tim Williams, Steve Pineo. SAT 7: Dave Mallett

GASOLINE ALLEY 10993-124 Street, 448-0181. Every TUE: Karaoke. Every WED: Billy Joe Green and the Rough and Ready Blues Band.

GREAT CANADIAN BAGEL 8623-112 Street, 434-0460. Every SUN: Acoustic Open Stage

THE HILL TOP PUB 8220-106A Ave, 468-1777. Every SUN night (starting Mar. 1): open stage with host Chris Smith.

HOOLAHANS 615 Hermitage Rd., 476-6122. FRI 20-SAT 21: Nobody's Fault. FRI 27-SAT 28: Salt Water Soul.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every MON-SAT: Live Blues/Country During Happy Hour. Every SUNaft: Blues/Country Jam Session. Every SUN: Billy Joe Green and the Rough and Ready Blues Band

LA HABANA 10238-104 Street, 424-5939. FRI 27-SAT 28: Los Caminantes.

LIBRARY LOUNGE 11113-87 Avenue, 439-4981. Every WED & SUN: Open Stage Hosted by Ben Spencer.

MCDUGALL UNITED CHURCH Banquet

Hall, 101 Street, one block S. of Jasper Avenue.

MISSY ON WHYTE 10458B-82 Avenue, 433-3512. Every MON: Open Stage Hosted by Dan Francis

MYER HOROWITZ THEATRE U of A, Students Union Bldg., 429-1899, 451-8000. SAT 28: The Edmonton Folk Music Festival: Linda Tillery and the Cultural Heritage Choir

PARISH HALL Christ Church Anglican, 12116-102 Ave, 462-0463. FRI 27: Uptown Folk Club: Brian Gregg, Ron Taylor & Kris Wellstein

PAVILLION 10180-101 Street. FRI 13: Eddie Patterson

REGAL'S CAFE & BAR 10025 Jasper Avenue, 990-1212. Every THU: Blues Jam hosted by Rob & Pops

RIVERDALE HALL 9231-100 Avenue. SAT 21: Tim Williams, Steve Pineo

ROYAL INN WEST 10010-178 Street, 451-8000. FRI 20: Fifth Season- CD Release Party, Cheaper Than Rent, Kapers DJ.

SARINENA'S 10158-97 Avenue, River Valley, 421-8904. Every WED: Folk Open Stage Hosted by Brian Gregg

SHERLOCK HOLMES Capilano Mall, 1136, 5004-98 Ave., FRI 20-SAT 21: Tim Becker (Piano, guitar, vocals). FRI 27-SAT 28: Elmer Roland.

SIDETRACK CAFE 10333-112 Street, 421-1326. THU 19-FRI 20: Back Alley John, CD release party. SAT 21: the Gandharvas, Welcome. MON 23: Open stage hosted by Mike McDonald. TUE 24: Sandro Domelli Sextet. WED 25: Linda MacRae, Luann Kowalek. THU 26: Razor's Edge, Colleen Wilson. FRI 27: Bobby Cameron. SAT 28: Flippin' Idjits, the Boddins. MON 28: Open stage hosted by Carolyn Mark.

LA SOCIÉTÉ ACADIENNE DE L'ALBERTA 8711-82 Avenue, 468-6983. FRI 27: Angèle Arsenault.

THE SUGARBOWL 10922-88 Avenue, 433-8369. SAT 21: Beach Party: Mr. Lucky

THE TIMMS CENTRE FOR THE ARTS 458-7006. SAT 7: The Celtic Arts Society of Alberta: Terry McDade and the McDades

TIMMS CENTRE FOR THE ARTS 458-7006. SAT 7: Terry McDade and the McDades

UPTOWN FOLK CLUB Parish Hall, 12116-102 Ave, Christ Church Anglican, 462-0463. chat line: http://www.freeenet.edmonton.ab.ca/uptownfc/index.html. FRI 27: Brian Gregg, Ron Taylor & Kris Wellstein.

classical

ALBERTA COLLEGE CONSERVATORY 10050 Macdonald Drive, Muttart Hall. SAT 21: Tricia Edwards (piano), Rebecca Schellenberg (violin), Josephine Van Lier (cello). THU 26: Michael Meraw baritone, Anthony Flynn (tenor). (435-0761). FRI 27: Fabio Zanon (guitar). (433-3742).

CONVOCATION HALL U of A, 492-3263. FRI 13: Marek Jablonski (piano).

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq. Box office, 428-1414. FRI 20: available on day of performance only.

SAT 21: Magnificent Master Series: Mark Zeltzer (piano). FRI 6-SUN 8: Parade of Pops: The Canadian Brass

FESTIVAL PLACE Sherwood Park. SUN 1 (2 pm): The Festival of Winds

HORIZON STAGE 1001 Calahoo Road, Spruce Grove, 962-8995. SUN 22: Joseph Lal (piano)

MCDUGALL UNITED CHURCH 10086 Macdonald Drive, 428-1818. WED 25(noon): Ronda Mieszkis (cello), Greg Crisley (piano). WED 4(noon): Gordon Ritchie (celtic Harp).

PRO CORO All Saints Cathedral, 10030 103 Street, 420-1247. SAT 7: Canada and Its Roots: with guest artists: The Hammerhead Consort

ROBERTSON-WESLEY UNITED CHURCH 10209-123 Street, 439-3353. SAT 21(8 pm): Timothy J. Anderson (bass-baritone), Sylvia Sholick-Taylor (piano)

STANLEY A. MILNER LIBRARY THEATRE 7 Sir Winston Churchill Square, 488-2772. MON 2: Marleige Rouault (vocal), Randy Mueller (piano) and guests.

VIVACE Garneau United Church, 11148-84 Avenue. FRI 20: A concert of Baroque music performed on period instruments: Guest: Eva Bostrand (soprano).

club nights

1001 NIGHTS 10018-105 Street, 448-1001. Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech

BUMPERS Kingsway Inn, 10812 Kingsway Ave, 479-4266. Every TUE-SAT: DJ Kelly

CLUB LA Leduc, 5705-50 Street, 986-4018. Every MON-WED-SAT: DJ Stretch

THE COCKTAIL CLUB 2940 Calgary Trail South, 490-1188. Every SUN: Live entertainment. SUN 22: 100 Watt Bulb SUN 1: Captain Tractor, The Mike McDonald Band.

DEVILINS 10507-82 Avenue, 437-7489. Every WED: Martini 101. Every SUN: Service Industry Night

ELEPHANT AND CASTLE ON WHYTE 10314-82 Ave., 439-4545. The Elephant and Castle is Saluting Edmonton's and Canada's Olympians! We are cheering our own "To Bring Home the Gold" with some Tasty food and drink specials.

GALLERY LOUNGE Mayfield Inn, 16615 109 Avenue, 484-0821. Every THU: Dan Daniels plays sounds from the '50s, '60s, '70s

GREENHOUSE 13103 Fort Road, 472-9898. Every WED: Chris Knight from Power 92. Every THU: Ladies Night

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every FRI-SAT: Singles Night

KAOS 8770-179 St, 2554 WEM, 486-4805. no cover before 10:00pm. Every FRI: High Frequency. Every SAT: Total Kaos

KEEGAN'S PUB 34 Avenue & 99 Street, 435-4065. Every SAT: Ladies Night

KINGS KNIGHT PUB 9221-34 Avenue, 433-2599. Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands. THU 19: 2000.

FRI 20-SAT 21: Murphy's Law. THU 26: Solacevifri 27-SAT 28: Bone Daddy's

LUSH 10030A-102 Street, 424-2851. Every TUE: Hot-New Indie & Alt Rock

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Maren Ord, aka just Maren, is a local 15-year-old singer/songwriter who was recently featured on Power 92 FM's *Power Pick 92 Vol. II CD*—you've seen the commercials, you've heard her voice. This young prodigy has certainly done a lot in her short time on this planet, singing with her family, the Old Family Singers, appearing on A Channel's *Big Breakfast* and *Mixed Shows*, and even conducting the *Utah Symphony* (!) in Salt Lake City (And no, they didn't mistake her name for "Mormon"...) Maren performs at the Sidetrack Café on Feb. 19 at 7 p.m. in a free all-star show.

with DJ Pepper. Every WED: Bronx Night-Retrobution with DJ Hurricane. Every THU: Mad Cow-British Music with DJ Jesse. Every FRI: Alternative to What? Every SAT: Groovy Train

MORAGE 10018-105 Street. Every THU: Ladies Night with DC & the Fix Mixx

NEW CITY LIKWID LOUNGE 10161-112 Street, 413-4578. Every MON: DJ Chris "Weirdo" Johnson. Every TUE: DJ Goodtimes. Every WED: DJ Spilt Milk-Trip-hop, Hip-hop, Ambient. Every THU: DJ Orange County Keith and the Ski Man. Every FRI-SAT: DJ Goodtimes

RED'S WEM, 481-6420. Every FRI: Red's Power Party. SUN-FRI: Kenny's Sounds of the Past & Present. THU 19: Miss Edmonton Pageant. SAT 21: Red's Rebels. SUN 22: Superbrawl, Hypnotist Marc Savard.

ROCK CENTRAL STATION Kingsway Inn, 10812 Kingsway Ave, 479-4266. Every SUN: Jam Night

THE ROOST Private Member's Club, 10345-104 Street, 426-3150. Every MON: DJ Big Daddy. Every TUE: DJ Bryan the Big Mac. Every WED: DJ Latin Lover. Every THU: DJ Dark Daddy. Every FRI: Down-DJ Weena Love. Every FRI: Up-DJ Alvaro. Every SAT: Down-DJ James. Every SAT-Up-DJ Code Red. Every SUN: DJ Who the @? is Alice.

SHAKESPEAR'S 10805-105 Avenue, 420-1679. Every FRI-SAT: House DJ

SPORTSMAN'S CLUB 5706-75 Street, 413-8333. Every Night: Dancing with DJ G

SORRENTINO'S 10162-100 Street, 424-7500. FRI 20-SAT 21: Julie Mahendran & Peter Scotte.

UNCLE GLENNS EATERY & SPORTS PUB 7666-156 Street, 481-3192. SAT 21: the Half Monties

THE VIPER ROOM 10148 - 105 Street, 420-0695. doors open 9:00 PM; free cover before 10:00 PM.

WILD WEST 12912-50 Street, 476-3388. Every THU: Free Dancing Lessons

country

109 DISCOTHEQUE 10045-109 Street, 413-3476. Every TUE: Country Karaoke & Country Dance

DRAKE HOTEL 3945-118 Avenue, 479-3929. Every FRI-SAT: Second Chance Band. Every SUN aft: Second Chance Band

HORIZON STAGE 1001 Calahoe Road, 962-8995. WED 25-SAT 28: Ian Tyson

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every MON-SAT: Live Blues/Country During Happy Hour. Every SUN aft: Blues/Country Jam Session

MUSTANG SALOON 16648-109 Avenue,

444-7474. Every TUE: TV Vocal Search. THU 19-SUN 22: Stetson. WED 25-SUN 1: Five wheel Drive.

RANCHMAN'S 15540 Stony Plain Road, 483-1100. Every MON-TUE: DJ Phil

WILD WEST 12912-50 Street, 476-3388. Every SAT aft: Jam. Every TUE: Jam

jazz

BLACK DOG 10425-82 Avenue, 439-1082. Every SUN: Root Down-Live Acid Jazz

CHAPTERS SOUTH 3227 Calgary Trail. FRI 20: Schnee-Nordstrom

DEVLIN'S 10507-82 Avenue, 437-7489. Every MON: Kiss & Tell-Live Jazz Trio. Every THU: acid jazz

FARGOS 10307-82 Avenue, 433-4526. Every WED: Live Jazz

GOODFELLOWS 10160-100A Street, 428-8887. Every FRI-SAT: Brett Miles

IRON BRIDGE 12520-102 Avenue, 482-5620. First THU of ea month, 9-12 mid-

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RITZ DINER
BAR & GRILL

1988 - Sing Plate Real

night. SAT 21 (aft): The Charlie Austin Trio. FRI 27-SAT 28: Sheri Harrington SAT 28 (aft): Judy-Anne Wilson (vocals), Charlie Austin (piano). SAT 7 (aft): Kennedy Jenson (vocals), Torbin Holt Peterson (piano).

LA RONDE Crowne Plaza, 10111 Bellamy Hill, 428-6611. Every THU: John Fisher (vocal, flute, piano). Every FRI & SAT John Fisher (keys, vocal) & Christine BECO (vocals)

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 437-6010. THU 19-SAT 21: Tony Dizon. MON 23-SAT 28: Allan Barrett. MON 2-SAT 7: Allan Barrett.

NINA'S RESTAURANT 10139-124 Street, 482-3531. SAT 14: Valentine's Day Celebrations: Bryan Sim (piano), Errol Zastre (bass)

PAVILION Manulife Place, 417-3085. FRI 20-SAT 21: Wayne Feschuk. FRI 27-SAT 28: Robert Walsh

THE SALVATION ARMY 9115-75 Street, 469-5846. SUN 22(6 pm): Warren Halstrom with the Edmonton Temple Band and Songsters.

SORRENTINO'S 10162-100 Street, 424-7500. FRI 20-SAT 21: Julie Mahendran with Peter Scotte.

STATION X 7704-104 Street, 413-7064. Every WED: Stephen Hoy & Pazzport

STRATHCONA ARTS BARN 103380-84 Avenue, 988-4620. SAT 7: Mardi Gras '98: Edmonton Vocal Minority, Voce, PJ Perry

DON JOHNSTON'S Under the Boardwalk, 10220-103 Street, 414-0261. Every MON: Big band night, featuring the 9-piece Ubiquitous Orchestra.

WINSPEAR CENTRE MON 23: Holly Cole
URBAN LOUNGE 8111-105 Street, 439-3388. Every WED, Open Stage, host: Steve Hoy & Pazzport.

YARDBIRD SUITE 10203-86 Avenue, 432-0428. FRI 27-SAT 28: Sandro Dominelli

ZENART'S ON 1ST 10117-101 Street, 425-6151. FRI 20: Bob Tidesley (trumpet). FRI 27: Jim Pinchin (Sax).

AMY'S SPORTS PUB 360 Saddleback Road, 433-3833. Every SAT: the KGB
BILLY BUDD'S 9839-63 Avenue, 438-1148. Every THU: Brass Monkey Open Stage Jam Session hosted by John Armstrong. THU 19: Paul Bromley. THU 26: Dawn Bissett. THU: Kerri Anderson

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WED - PUMP HOUSE with Corey Payne
THURS - NAKED MALE STRIPPER
FRI - CLOUD 9 IN HEAVEN
SAT - FETISH & FANTASY
SUN - TALENT SHOW / DANCE REQUESTS

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COSTUME
PARTY

109

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WITH THIS CUPON CARD

BLACK DOG 10425-82 Avenue, 439-1082. SAT 21(3-6 pm): Lionel Rault

BLIND PIG PUB 32 St. Anne Street, St. Albert, 460-9885. FRI 20-SAT 21: Tom Sterling's Flashback Review.

CLAREVIEW PUB #104, 550 Victoria Trail, 414-1111. Every TUE & THU: Karaoke nights. FRI 20-SAT 21: Hell Razors. WED 25: Howard Fix Band

THE COLISEUM SAT 21: Bryan Adams

JOCKEY CLUB 9227-111 Avenue, 477-7144. Have your photo taken with your special person

MARIO'S 4990-92 Avenue, 466 8652 Every THU-SAT: Rare Occasion

MUMFORD CENTER 428-1414 WED 25: Rita MacNeil

NEW CITY LIKWID LOUNGE 10161-112 Street, 413-4578. Every WED: Open Stage Hosted by Doc Aroyo. FRI 20: Knuckle head, Crypt Keepers. SAT 21: the Brewtals The Rockin' Corpses and The Handsome Devils. THU 26-SAT 28: The New Meanies.

RAYS RESTAURANT & J.C.'S GAMES ROOM 15211-111 Ave., 486-3390. FRI 27-SAT 28: Darrell Barr & Gordie Matthew

RED'S WEM, 481-6420. Every SAT: Red's Rebels.

ROCK CENTRAL STATION Kingsway Inn, 10812 Kingsway Ave, 479-4266. Every SUN: Jam Night

ROSE & CROWN Sheraton Grand, 428-7111. Every TUE-SAT: Lyle Hobbs

SHAKESPEAR'S 10805-105 Avenue, 420-1679. Every TUE: Open Stage hosted by Jennifer Gibson

SHERLOCK HOLMES ON WHYTE 10341-82 Avenue, 433-9676. Every WED & SAT: Robert Walsh & Farley Scott

URBAN LOUNGE 8111-105 Street, 439-3388. Every WED, Open Stage, host: Steve Hoy & Pazzport. FRI 20-SAT 21: Cafe Gurus-CD release party. FRI 27-SAT 28: Clever Monkey's

ZAC'S PLACE 9855-76 Avenue, 439-1901. Every TUE & FRI: Open Jam

showbars

109 DISCOTHEQUE 10045-109 Street, 413-3476. Every SUN: Talent Show/ Funk. Every MON: DJ Jam, Open Booth. Every TUE: Karaoke/Gothic Dance. Every WED: Jazz to Techno. Every THU: Bingo. Every FRI: Early Show. Every SAT: Visual Dance Party



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*Price per person, bev. & tip included

ALTERNATIVE

Café Mosses (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. ○ ● ● ● ●
Oly Olsons (10332 Whyte Ave., 434-0155) Offering the only 'original' Poutine with real ingredients. And the largest and best onion cake on the Ave. ○ ● ● ● ●
Route 99 Diner (8820-99 St., 432-0968) 50s diner with an abundance of memorabilia, a jukebox playing 50s music and a great variety of food. ○ ● ● ● ● \$-\$\$

BAKERIES

Mr. Samosa (6930-142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghanthia, samosas, nan, and rotte, Indian sweet maker.
Skopek's Bake Shop (10115-104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon-Fri.

BISTROS

Bistro Praha (10168-100A St., 424-4218) The first European café since 1977 and still the only one. ○ ● ● ● ● \$
Café Select (10018-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 12 years. Drop in for martinis, cocktails or a glass of wine. ○ ● ● ● after 6 pm
Lala's Restaurant and Martini Bar (8230-103 St., 436-4793) Sensual dining experience, lunch, brunch, dinner, date to have it all. ○ ● ● ● ● after 6pm
Manor Café (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. ○ ● ● ● ● \$
Matess Urban Bistro (8223-104 St., 431-0179) The first European Bistro since 1996 and still the only one. Radegast on tap. ○ ● ● ● ● \$
Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious health conscious dishes made fresh. Experience the ultimate brunch Saturday and Sunday, or drop by in the evening for wine and one of our specialty pastas. ● ● ● ● ● \$

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693)

Designer sandwiches, Latte, Cappuccino, Great Coffee, Fabulous Desserts by Skopek's Bake Shop. ○ ● ● ● ●
Benny's Bagels Café On Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. ○ ● ● ● ● \$
Benny's Bagels Café On Whyte (8409-112 St., 413-4879) Specialty coffees, full menu, catering, desserts, daily specials. ○ ● ● ● ● \$

Breadstick Café (10159 Whyte Ave., 448-5998) Open 24 hrs, licensed. Catering. ○ ● ● ● ● \$

Juliana's Restaurant and Cappuccino Bar (1121-156 St., 451-1177) Wonder food and prices Mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! ○ ● ● ● ● \$

Katmandu Coffee Café (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant inviting environment that encourages conversation... similar to the early coffee houses of Europe, updated to reflect the contemporary lifestyle of today's coffee and jazz connoisseur. Gourmet Coffees, Specialty Coffees (both hot and cold), Espresso and light lunch food items. ○ ● ● ● ● \$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily Liquor and food specials. Catering. ○ ● ● ● ● \$

Remedy (8631-109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere, two pool tables. Lots of free parking beside The Movie Studio. Sun-Thurs 8-11 pm; Fri-Sat 9-2 pm.
Sugar Bowl (10922-88 Ave., 433-8369) The eclectic & eclectic café. Full espresso bar, fresh baking daily, daily hot specials, live entertainment.

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best Jambalaya and gumbo in the province. ● Sun ○ ● ● \$
Da De O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. ● ● ● ● \$
Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou and great atmosphere. ● Fri/Sat ● ● ● \$

CANADIAN

Applebee's (13006-50 St., 475-6100 & 10336-109 St., 421-1600) Their diverse, 360-item menu is revised twice a year and is tailored to local tastes and appeals to all ages. ● Sun ○ ● ● ● ● \$
Barb and Ernie's (9906-72 Ave., 433-3242) One of the best mom and pop operations in the city. ○ all day ● ● ● \$
Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down with heaps of burgers and mugs of ale. ● ● ● ● \$
Bones (10220-103 St., 421-4747) Known as the place for ribs—on the Boardwalk. ○ ● ● ● ● \$
David's (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south side of town. ○ ● ● ● ● \$
The Garage Burger Bar and Grill (10242-

106 St., 423-5014) The best home-made burgers with daily lunch specials at student-friendly prices. ○ ● ● ● ●
The Grinder (10957-124 St., 453-1709) For a casual fine dining experience, we've been one of Edmonton's favourite restaurants for over 17 years. ○ ● ● ● ● \$-\$\$

High Level Diner (10912-88 Ave., 433-0933) Wholesome and health-conscious—known for their tasty hummus and veggie burgers. ○ Mon-Fri 8 am, Sat/Sun 9 am ○ Fri/Sat ○ ● ● \$

Keegan's (8709-109 St., 438-8934) At any hour, the last word in Huevos Rancheros. 24 hrs. ● ● ● ● ● \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! ○ Mon-Fri 8 am, Sat 9 am ○ ● ● ● \$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Edmonton's best kept secret on the north side. Featuring all home-made meals. Specializing in traditional English high tea and gourmet evening meals. ○ ● ● ● ● \$

The Raven (10338-81 Ave., 431-1193) An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our "fennel" baked oysters. See you soon! ○ ● ● ● ● \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. ○ ● ● ● ● \$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more. ● Fri/Sat ● ● ● ● ● \$

Unheated Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. ○ ● ● ● ● \$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. ○ ● ● ● ● \$

Zac's Place Café and Pub (Frt. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. ○ all day ○ ● ● ● ● \$

CHINESE

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. ● Fri/Sat ○ ● ● ● ● \$

EAST INDIAN

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. ● Fri/Sat ● ● ● ● \$

EUROPEAN

Continental Treat (105660-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. ○ ● ● ● ● \$

GREEK

John's Café on 124 Street (10337-124 St., 482-1271) Great breakfast and lunch during the day and Greek cuisine from 5:00 pm. ○ ● ● ● ● \$
Syrtaiki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. ○ ● ● ● ● \$
Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. ● Fri/Sat ○ ● ● ● ● \$

More spice than the fab five

By ALLYSON FLEMING

is making inroads in our market.

GINGER, Sparty, Grumpy, Dopey, move over and make way for the Spice Boys! While the meteoric rise of the five (or is that six?) nymphs from Britain has created a stir of global proportion, a local threesome—Nick Mawani, brother Sam and Nick's wife—have toiled quietly over the past 10 years building their Empire of Spice.

The Spice Girls would not be comfortable at ABC Spiceland—there is far too much spice for them to digest—much less pronounce or spell. Over 4,900 sq. ft., ABC Spiceland is heaven for those of us who have all but given up hope of ever finding a one-stop-shop for every possible ethnic ingredient ever called for in a recipe.

Not only is ABC Spiceland home to most spices known to humankind, it is also stocked with a plethora of other hard-to-find or one-of-a-kind items. The tea selection runs along one aisle—approximately 30 ft. of every possible blend from a wide array of countries. Chai tea, becoming quite popular with the Canadian tea crowd, is just one of the flavorful varieties on hand—after one cup, I can attest to why it

International clientele

A tour of the store with Nick reveals why ABC Spiceland is such a popular destination with Edmonton's diverse international community.

"People come in and ask me to order things from their countries, if I can find a supplier, I'll bring it in," says Mawani. Such accommodation on his part has filled the store with items from places such

as South Africa, Lebanon, South East Asian countries, India, Germany—all corners of the world.

In addition to all of the above, ABC Spiceland carries a very complete selection of cheeses, bulk dry goods, pastes, caviars and just about anything you can pickle. The store also supplies gluten-free products.

Numerous local chefs frequent the store to collect supplies to create their culinary masterpieces. Whether a first-time visitor or a regular, a stop at ABC Spiceland is a must for the true chef.

They might not have the glamour of the Spice Girls but, in my view, the Mawanis are the true winners in the world of spice.

Restaurant featuring a choice selection of meals from the Land of the Rising Sun. ○ ● ● ● ● \$

Mikado (10651-116 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. ○ ● ● ● ● \$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighborhood, perfect for your next fiesta. ○ ● ● ● ● \$

Lone Star Café (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. ○ ● ● ● ● \$

PIZZA

Funky Pickle (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. ○ ● ● ● ● \$

Miami Pizza (8424-109 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery, 15% off. ○ ● ● ● ● \$

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our specialty. We also offer small dishes for individuals. ○ ● ● ● ● \$

THAI

Bon Thai Restaurant (10049-113 St., 482-2277) Thai's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11 am-10 pm Mon-Fri; 4 pm-10 pm Sat-Sun. ○ ● ● ● ● (all days) \$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavorful. Good enough for the Rolling Stones. ○ Mon-Fri, ○ ● ● ● ● \$

Krua Wila Thai Restaurant (Sterling Pl. 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. ● Free after 6 p.m. ○ ● ● ● ● \$

Zenari's on 1st (10117-101 St., 425-6151) Humble, artsy hang-out with appetizing combinations of soup, sandwiches and pasta. ● Sat. ○ ● ● ● ● \$

JAPANESE

Furusato (10012-82 Ave., 439-1335) Cozy

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CITY HALL The City Room, 421-3432. **THEM-US**: Photographic Journeys Across Our Cultural Boundaries, presented by Harmony Movement, a national movement for harmony in Canada. The exhibition reveals the visual stories that grew out of the travels of twenty-one photographers. Feb. 27-Mar. 13. Official opening by Councillor Michael Phair, THU, Feb. 26, 5 PM.

EDMONTON CHINATOWN MULTI-CULTURAL CENTRE 10540-102 Ave., 424-8124. Paintings, calligraphy, poems, water colors and pastels by Gao-jie Du, professor of fine-arts of the Zhe-jiang University, People's Republic of China (PRC). Until Feb. 20.

FAB GALLERY U of A, 1-1 Fine Arts Bldg, 112 St. 89 Ave., 492-2081. **LIVING WITH CONTRADICTIONS**: Paintings by Eric Wynn Butterworth. **CEZARY GAJEWSKI**: Sculpture works. Opening reception, TUE, Feb. 24, 7-10 PM. Until Mar. 1.

FOYER GALLERY Stanley A. Milner Library, 7 Sir Winston Churchill Square. **MODES OF EXPRESSION**: Presented by the Federation of Canadian Artists juries show and sale. The diverse ways in which artists capture their world: people, places, and things. MON, Mar 2-SAT 28.

FRONT GALLERY 12312 Jasper Avenue, 488-2952. **BLEEDING HEARTS AND ROSES**: New paintings by John Freeman. Until Feb. 28.

LATITUDE 53 10137-104 St., 423-5353. **EXPERIMENT: ANONYMOUS**: Curated by Bin Lui as part of the emerging curators' series. An experimental opportunity for the artist and the viewer to question/ponder and investigate the relationship between a work of art and its creator. In order to isolate what this relationship entails, the artists' name will be concealed. Near the end of the exhibition the artist's names will be revealed to provide an opportunity to compare impressions of the work. Feb. 19-Mar. 14. Opening reception THU, Feb. 19, 8 PM. Curator's Talk: THU, Mar 5, 8 PM. **MY TONGUE ALL THUMBS**: The first book of visual poetry by local artist/poet Gerry Dotto, book launch, presentation, FRI, Feb. 27, 7:30 PM.

MANIFESTO—Culture Counter 10043-102 St., 423-7901. **FEMINE WILES**: Paintings by Cindy Baker, dealing with monuments of insignificant text and the obsessive need to document trivial phrases, and askew context. Until Mar. 14. Opening reception, SAT, Feb. 21, 8 PM.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. **ROAD STORIES**: Printworks by Julie McIntyre, Until Feb. 14. **OUT OF TIME**: New printworks by Robin Peck and Marc Siegner, Feb. 19-Mar. 14. Opening Reception, Marc Siegner in attendance, Feb. 19, 8 pm.

art galleries

ALBERTA CRAFT COUNCIL GALLERY 10106-124 St., 488-6611, 488-5900. **FROM FORESTS TO DOVETAILS**: Thirteen Alberta Craft Council members expressed in wood. Until Feb. 21.

ARDEN GALLERY 215-6 Carnegie Dr., Campbell Business Park, St. Albert, 419-2676, <http://www.compusmart.ab.ca/bozena/arden.htm>. **CARTOON EXHIBITION**: by Michael V. Tkaczuk. **ANGELO MARINO L.E.**: Sports figures, prints.

ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL Callingwood Sq., 6717-177 St. 487-6559. Paintings and sculptures by Brian Birnie.

THE ARTISTS MARKETPLACE

Westmount shopping Centre, 111 Ave. Groat Rd., 908-0320. Artists on site every day. commissions welcomed.

ASH STREET GALLERY 913 Ash Street, Sherwood Park, 467-7356. **LOVE IN THE AIR**: Featuring works by Carol Cairns.

BABY O'S 12512-102 Ave., **DALE NIGEL GOBLE**: Serigraphs on plexiglas. Until Mar. 1.

BEARCLAW GALLERY 10403-124 Street, 482-1204. New prints by Inuit artist Germaine Arnaktauyok and Jane Ash Poltras.

BUGERA/KMET 12310 Jasper Ave., 482-2854. Gallery artists, new work large and small including Jeff Burgess, Rod Charlesworth, Peter Deacon, Darlene Hay, Jerry Heine, Chris Judge, Marie Lannoo, André Petterson, Ernestine Tahedi. Bev Tosh and Margaret Vanderhaeghe.

CAFE MOSAICS 10844-82 Avenue. **DALE NIGEL GOBLE**: Selected paintings & serigraphs on plexiglas. Until Mar. 1.

DALE NIGEL GOBLE STUDIO 10436-81 Avenue, 437-5846. Paintings, prints, woodcuts.

DOUGLAS UDELL GALLERY 10332-3124 St., 488-4445. Group show of gallery artists works. Until Feb. 21.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. **THE POOLE FOUNDATION GIFT**: Permanent Collection Exhibition. **TITIAN AND LICINIO**: Two Renaissance portraits from the collection of the National Gallery of Canada. Feb. 21-Apr. 12.

SOCIAL PROCESS/COLLABORATIVE ACTION MARY KELLY 1970-75: Kelly's early, collectively produced works: the reconstruction of the Women and Work installation and Post-Partum Document. Until Mar. 29. **WORK IT GIRL: Women & art activism**: Symposium: Griselda Pollock, Mary Kelly and Sara Diamond discuss issues around women's artwork, activism and feminist practice. Individual lectures will be followed by a panel discussion, SAT 21, 10am-4pm. **MODELS, MAIDS & THE WORK OF ART**: Guest speaker: Heather Dawkins, THU, 19, 7 PM. **LOOKS LIKE...**: Abstraction as process, Alberta artists twist, blur, blow-up, stretch and rearrange familiar images. Until Mar. 29. **RECENT ACQUISITIONS**: Until Mar. 29. **CHILDREN'S GALLERY: HEAD 'N' SHOULDERS, KNEES AND TOES!**: Dress-up and pose for a 19th century portrait, find the tiny figures hidden in the landscape, sculpt and mold the human body with clay, buttons and beads.

EXTENSION CENTRE GALLERY 8303-112 St., 492-3034. Painting the Figure in Costume. Until Mar. 23.

THE FRINGE GALLERY BSMT, 10516 Whyte Ave, 432-0240. **COLLECTIVE**: A Group Show, works by Sidsel Naess Bradley, Jason Dufresne, Kim Fjordbotten, Jill Hiscoc, Cornelia Ostvold, Angela Powell, Christine Wallewein. Until Feb. 28.

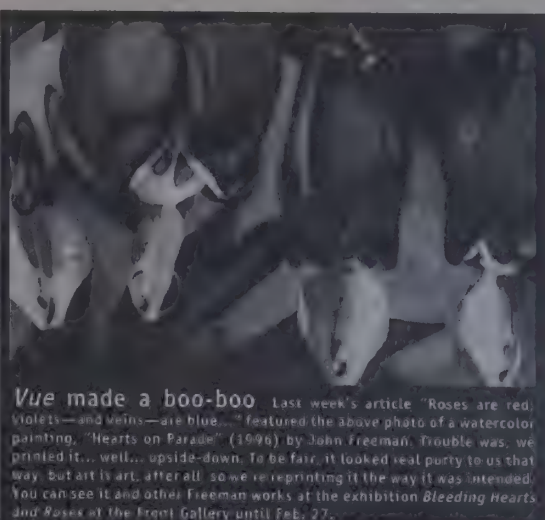
GALLERY DEJONGE 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GIORDANO GALLERY 208 Empire Bldg, 10080 Jasper Ave, 429-5066. Open 11-5 Wed and Sat or by Appointment.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. **TREASURY**: Works by Marcia Adzich; **PRESCRIBING BEHAVIOUR**: Works by Fiona Kinsella. Feb. 19-Mar. 21. Opening reception: THU, Feb. 19, 7:30-10 PM.

IML GALLERY 10624-82 Ave, 433-6834. **SPRING COMES EARLY**: A profusion of water colors by gallery artists.

INDIGO PRINT AND PAPERWORKS 12214 Jasper Ave, 452-2208. **TO SPEAK OF LOVE**: A Valentine show where Bunnell, Springer, Grivois, and David attempt to articulate



Vue made a boo-boo

Last week's article "Roses are red, Violets—*and* veins—are blue..." featured the above photo of a watercolor painting, "Hearts on Parade" (1996) by John Freeman. Trouble was, we printed it... well... upside-down. To be fair, it looked real pretty to us that way, but art is art, after all, so we're reprinting it the way it was intended. You can see it and other Freeman works at the exhibition *Bleeding Hearts and Roses* at the Front Gallery until Feb. 27.

love through objects, images and words. Thru Feb.

KAMENA GALLERY I 7510-82 Ave. 944-9497. New works by Wei T. Wong, Meta Ranger, Willie Wong and Helena Ball.

KAMENA GALLERY II 9939-170 Street, 413-8362. **ORCHIDS, ORCHIDS...** Paintings of Orchids by local artists. Until Mar. 31.

MCMULLEN GALLERY U of A Hospital 8440-112 St., 492-4211. **MAGIC MYTH AND MAKE-BELIEVE**: Twelve local artists, a variety of media. Peter Field, Memi von Giza, Noreen Crone-Findlay, Steven Mack, Kathryn Hines, Chris Saruk-Reid, Angus Wyatt, Deirdre McCleneghan, et al, visualize that which is beyond or ordinary perceptions; the imaginary, mysterious and fantastical. Until Mar. 2.

MISERICORDIA HEALTH CENTRE 16940-87 Ave, 484-8811, ext 6475. Dayward Corridor: **CELEBRATE WITH US**: Works by Jasper Place High School 10, 20, 30 students from Mrs. Bukowsky's and Mrs. Roger's classes. Until Mar. 5.

OPPERTSHAUSER 5411-51 St. Stony Plain, 963-2777. Gallery closed to the public until Feb. 28. Gallery Restaurant: Water colors by Ivan Salisny, Until Feb. 23. Acrylics by Michael A. Miller, Feb. 25-Mar. 23.

ORIGINAL ART GALLERY 22 Sir Winston Churchill Ave., 460-4324. **FACES & FIGURES**: All Member Show - St. Albert Painters' Guild. Mar. 4-28. Opening reception, WED, Mar. 4, 7-9 pm.

PLANET INC CYBER CAFE 201, 10442-82 Ave, 433-9730, <http://www.compusmart.ab.ca/bozena>. Art Exhibition, works by Michael V. Tkaczuk.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. **SEPARATE ELEMENTS**: Mixed media exhibition of found object art by Alberta artist Vera Fletcher Bennett, Stephen Hislop-Perraton. Until Feb. 28. **AN EVENING WITH PICASSO**: Art Auction, SAT, Mar. 7, 7:30 PM.

PROFILES YOUTH GALLERY Arden Theatre Foyer, St. Albert Place, 5 St. Anne St. St. Albert, 460-4310. **PRESCHOOLERS AND DAYCARES EXHIBITION**: Until Mar. 8.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. Introducing fabric on canvas by Madeline Bellmond. New works in acrylic by Angela Grootelaar and Elaine Tweedy. New water colors by Sigrid Behrens, Barb Brooks and Eva Bartel. A wide selection of artwork for corporate gifts. The 7th Annual Canadian Glass show exhibiting recent works by Canadian Glass artists. Oxford Tower, 10235-101 St. Acrylics by John Freeman. Westin Hotel, The Pradera, 10135-100 St.

Pastel paintings by Audrey Pfannmuller.

SCOTT GALLERY 10411-124 St., 488-3619. A show of landscapes and cityscapes by Jose Salvador (Spain), Serge Brunoni, Jacques Poirier (Quebec). Until Feb. 28. Plus a rotating show of gallery artists including new works by Francine Gravel and Audrey Watson.

SOCIETE FRANCOPHONE DU CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8527 rue Marie-Anne-Gaboury (91 St.), 461-3427. Francophone artists and artisans works.

SPECIAL-T-GALLERY 284 Saddleback Rd., 437-1192. Introducing water colors by Bard Brooks; mixed media by Sophia Shaw and acrylics by Stefan Melnychenka. Until Feb. 27.

Stanley A. Milner Public Library Main Floor (West wing), 7 Sir Winston Churchill Sq., 450-8862. **BOOK DESIGN IN SWITZERLAND**: Books showing excellence in all aspects of book production with emphasis on design and typography. Until Mar. 16.

STRATHCONA PLACE ART GALLERY 10831 University Ave., 433-5807. Featuring oils on canvas Greek landscapes and street scenes by George Philpides. Until Mar. 5.

THE STUDIO GALLERY 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., 460-5990. A cooperative workplace shared by eight St. Albert artists, along with guest artist. **ALBERTA SPLENDOR**: Highlighting works by Louise Crawford. Art Walk: First WED, each month 7-9 PM.

WEST END 12308 Jasper Ave., 488-4892. Featuring new work by Grant Leier and Claudette Castonguay. Ceramics by Dan & Nisha and sculpture by Elaine Brewer-White. Until Feb. 28.

ZIEGLER HUGHES GALLERY & SENDIPITY FRAMING 9860-90 Ave., 433-0388. Now showing upstairs Ian Sheldon's "Orchids". Thru Feb.

ART GALLERY & PORTFOLIOS ONLINE PIERRE J PARENT. e-mail: pparent@compusmart.ab.ca. Website: <http://www.compusmart.ab.ca/pparent>. Pierre Joseph Parent, photography (R)

ART GALLERY & PORTFOLIOS ONLINE KRISTEN ZUK http://lourworld.compuerve.com/homepages/gilan_digital/kirfram.htm. Featuring sculptures by artist Kirsten Zuk.

craft shows

UCWLC ARTS AND CRAFTS MUSEUM 10825-97 St. St. Joseph's Cathedral. Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

High Lights

Friday February 20

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4, Sir Winston Churchill Sq., 428-1414. Magnificent Master Series with Russian pianist Mark Zeltser who performs Tchaikovsky's First Piano Concerto. Time: 8 pm. Tix: \$12-\$42 (adults); \$10-\$42 (Students/Seniors).

INSTRUMENTS OF CHANGE The Arden Theatre, St. Albert, 439-7011. A benefit concert in support of INPRHU (the Institute of Human Promotion in Managua, Nicaragua). International music featuring: Lights of the Future (Youth Salsa Band from Managua, Nicaragua, Bill Bourne (Alberta Folk Legend), Hookahman (Post Industrial Acoustic Folk Rock Worldbeat from Edmonton), and Raymihura (Andean Folk Music from Edmonton). Time: 8 pm.

WEST AFRICAN MUSICAL CROSSINGS III Convocation Hall, Arts Building, U of A, 420-1757. Presented by Wajjo African Drummers and Kekeli Dancers in celebration of African Heritage Month. An evening of traditional West African Drumming, Creole and Caribbean rhythms, call and response vocal chants, African folk dance, Caribbean dance... and bagpipes. Time: 8 pm; Tix: \$12 adult; \$8 senior/student

Saturday February 21

EDMONTON SYMPHONY ORCHESTRA Magnificent Master Series with Russian pianist Mark Zeltser who performs Tchaikovsky's First Piano Concerto. Time: 8 pm. Tix: \$12-\$42 (adults); \$10-\$42 (Students/Seniors).

GOSPEL CENTRAL Jubilee Auditorium, 8700-114 Street, 451-8000. Presented by the National Black Coalition of Canada-Edmonton. Time: 7:30-10 pm. Tix: \$8:50, \$10:50

TIMOTHY J. ANDERSON & SYLVIA SHADICK-TAYLOR Robertson-Wesley United Church, 102 Avenue, 23 Street. A recital by bass-baritone Timothy J. Anderson and pianist Sylvia Shadick-Taylor. Time: 8 pm; Tix: \$10 adults, \$5 children (12 and under).

Sunday February 22

JOSEPH LAI—AN EVENING TO REMEMBER Horizon Stage, Spruce Grove, 862-8995. A local Edmonton composer/pianist will perform works from his CD *Dedications* as well as works by well known classical composers. Time: 7:30 pm; Tix: \$10 (adults); \$7 (seniors/students/children)

THE HEAVENLY BLUES BAND Grant MacEwan, City Centre Campus, 107 Street, 104 Avenue, 481-0499. Featuring Gary Martin this tribute to black musicians will offer unknown contributions that black people have made to music. Time: 4-6 pm; Tix: \$5(adults); \$3 (children)

Tuesday February 24

FAT TUESDAY Louisiana Purchase, 1020-111 Street, 420-6779. Mardi Gras Party with Fat Tuesday featuring Dave Babcock. Time: 8-11:30 pm; Tix: \$15(adv or at door)



Ride West, young man Where does the time go? The RCMP turns 125 this year. Remember when they were but wee bairns, wrapped in their bright red swaddling uniforms on little rocking horses? Of course, they were called the North West Mounted Police back then, but let's not split hairs. To celebrate this historic occasion, the Edmonton District Historical Society is hosting a fundraising dinner, *Salute to Scarlett*, to raise money to dress one of the participants in a period uniform for next year's re-enactment of the famous 1874 NWMP Ride West (where were you in history class?). For 35 bucks you get an elegant four-course dinner and a presentation by guest speaker Paul Fuong, a former RCMP recruit. (Presumably, Paul Fuong couldn't make it.)

live comedy

RED'S WEM, 481-6420. Every FRI: Atomic Improv

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night hosted by the Atomic Improv Co.

YUK YUKS WEM, 481-9926. Every TUES: Marc Savard-Hypnotist

dance

BRIAN WEBB DANCE COMPANY John L. Haar Theatre, 10045-155 St., JP Campus, GMCC, 497-4416. **FORTIER DANSE-CREATION**: Peggy Baker, Paul Andre Fortier, Giocondo Barbuto, Robert Meilleur. Feb 27-28, 8 PM.

VIMOK FOLKDAANCE ENSEMBEL The Chateau Louis Conference Centre, 11727 Kingsway Avenue, 454-3739. Annual Mardi Gras fund-raising event, includes a wine auction, dinner, silent auction. Costumes are welcome. SAT 21.

WAJJO AFRICAN DRUMMERS AND KEKELI DANCERS Convocation Hall, Arts Bldg, U of A, 420-1757. FRI 20: West African Musical Crossings 111.

displays/museums

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229. Housed in the railway station built at St Albert in 1909.

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM McKay Ave. Sch., 10425-99 Ave., 422-1970. **THE EDMONTON SCHOOLBOYS BAND** (1036-1969)

PEOPLES GALLERY: Now open. Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. **EARTHQUEST**: The Challenge Begins: Teaches children about their power to make positive choices that impact the environment. Until Apr. 26.

REYNOLDS-ALBERTA MUSEUM Wetaskiwin, Highway 13, 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995. Costumed interpreters recreate daily household activities.

SHAW CONVENTION CENTRE Pedway Level, 9797 Jasper Ave., 424-3300. Canadian Country Music Hall of Honor: Who's who in the Canadian country music scene.

Stanley A. Milner Public Library Main Floor (West wing), 7 Sir Winston Churchill Sq., 450-8862. **BOOK DESIGN IN SWITZERLAND**: Books showing excellence in all aspects of book production with emphasis on design and typography. Until Mar 16.

THE STRATHCONA COUNTY HERITAGE MUSEUM 913 Ash Street, Sherwood Park, 467-8189. **COUNTY STRATHCONA—A MEDICAL HISTORY: MEDICINE CABINETS & HOUSE CALLS**: Until Mar 31.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 441-2077. Set in the original Old Strathcona Telephone Exchange Building (1912)

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

film

EDMONTON FILM SOCIETY Provincial Museum Auditorium, 102 Ave & 128 Street. MON 2: Harvey, 8 pm.

FAVA *429-1671. SUN, Feb. 22, 10 am-5 pm. FAVA invites you to discuss the future of media (film and video) in Alberta, facilitated by Bill Stewart. *register.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. THU, Feb 10, 26, Films for the Retired & Semi-Retired, 2 PM

METRO CINEMA Zeidler Hall, Citadel, 9828-101 Ave., 425-0212. FRI 20-SUN 22: *SICK: THE LIFE AND DEATH OF BOB FLANAGAN*, SUPERMASOCHIST.

NATIONAL FILM INSTITUTE Local Heroes Festival. Mar. 8-14.

lectures/meetings

ASSOCIATION FOR SAFE ALTERNATIVES IN CHILDBIRTH 9924-106 St., Rm 203, *425-7883. THU, Mar 5, 7:30 PM. *Pre-register.

BOYS & GIRLS CLUBS Six Locations, 483-5599. weekly: Parent Talk-Talking to Your Children

CASTLEDOWNS LIBRARY 15333 Castledowns Road, 496-1804. THU 19: Introduction to Edmonton FreeNet.

CANADIAN MENTAL HEALTH ASSOCIATION U of A Hospital, Bernard Snell Hall, 414-6300. Conference for all mental health consumers, their family, friends and the general public. 9 am-4:30 pm.

THE CHURCH OF SCIENTOLOGY 10206-106 St., 425-3662. daily FREE Film about Scientology: Orientation

GAY MEN & RELATIONSHIPS 910-3050. Every MON evening: Relationships with family, friends & foes: Group for gay men, gay/lesbian facilitators.

FAVA 9722-102 St., 2ND FL., *429-1671. SUN 22: An Open Forum on the convergence of media tech-

nologies and its impact on independent artists, artist run centres, and funders. Moderator Bill Stewart, 10am-5 pm. *register.

HIGHLANDS LIBRARY 6710-118 Avenue, *496-1806. Every 3rd WED of ea month: Edmonton FreeNet Classes, *pre-register

IDYLWYLDE LIBRARY 8310-88 Avenue, *421-1745. Every second FRI FreeNet Instruction, *pre-register

LESSARD LIBRARY 6104-172 Street. TUE 24: Invest In Your Future, Planning for Success, (496-1871).

PENNY MCKEE LIBRARY (ABBOTSFIELD) Abbotsfield Shoppers Mall, 3210-118 Ave., 496-7839. Every TUE: ESL Discussion Group. *pre-register

PUBLIC MEETING Kilkenny Community League Meeting Room, 14910-72 St., 496-6211. Lake District Mayliwan Neighbourhood changes to plan, TUE Feb. 24.

SHERATON GRANDE HOTEL *Beating The Odds*: An open forum on the state of the film industry in Alberta, Feb. 28, 1-3 PM, followed by a reception.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. THU 19-FRI 20: Take the Terror Out of Our Technology.

VISUAL LINKS 200, 5041 Calgary Trail N., 413-3197. Meetings Every WED's, 7:30-8:30 PM. How to make money on the Internet.

literary

CHAPTERS 3227 Calgary Trail South, 413-9694. THU 19: 7:30 pm. Gwen Hooks, *Keystone Legacy* to celebrate Black History Month. SUN 22: 2 pm. Curtis Gillespie, *An Object in Motion*; and Ron Fournier, *Bus* - reading. WED 25: Drop-in book discussion-Timothy Findley's *The Wars*. THU 26: Kevin Burns, *Knock, Knock, Who's There* author and motivational speaker. SAT 28: Eckankar: Workshop on *How to Master Change in Your Life*.

GRANT MACEWAN COMMUNITY COLLEGE Rm 6-256, City Centre Campus, 497-5364. MON 23: This year's Writer in Residence: Alice Major, poet, novelist, non-fiction writer-reading. Or, call to schedule an appointment.

IDYLWYLDE LIBRARY 8310-88 Avenue, *451-2043. THU 19: Southgate Library Fiction Book Group, 7:30, every 3rd THU of the month.

MISTY ON WHYTE 10458B-82 Ave., 433-3512. Every SUN: Open Stage Poetry and Prose Readings

ORLANDO BOOKS 10640 Whyte Ave., 432-7633. FRI 20: Open stage, read for 5 mins from poetry, short fiction or non-fiction. THU 26: Robert McKee *Story: Substance, Structure, Style, and the Principles of Screenwriting*, book signing, lecture, 7:30 pm. FRI 27: Freedom to Read Week, 7:30 pm.

THE SECOND STORY Mill Woods Town Centre, 2331-66 Street, 413-6971. FRI 20: Janine Alexander storytime reading, 10:30 am. SAT 21: Jay Smith (actor) 11 am. reading. THU 24: Devi Manzewich (librarian), 10:30 am, reading. SAT 21: Family activities, 11:30 am, Youth Writing Club, 2:30 pm.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. Every 3rd THU, 7:30 PM. monthly: "Red Herring's" Mystery Book Group, 7:30 PM. Every last THU: Sneak Previews: Four Evenings for Book Lovers, 7:30 PM. THU 26: Happily Ever After: The Joys of Romance, 7:30-8:30.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. Every second WED: Talking Book Club, 10-Noon

TIMMS CENTRE FOR THE ARTS *488-9161. Robert McKee, screenwriting lecturer and author—seminar, Feb

27-Mar 1. *preregister

UPPER CRUST CAFE Stroll of Poets Reading: Winter Series: TUE 24: Host: Anna Mioduchowska. TUE 3: *Faces of Love*: Host Sandra Mooney-Ellerback

special events

ALLEY KAT BREWING COMPANY 9929-60 Ave., 436-8922. Visit Edmonton's smallest micro brewery, see how Alley Kats' award winning craft beers are brewed, taste Alley Kats' all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

DRESS A MOUNTIE! SALUTE TO SCARLETT The Princes of Wales Armouries, 10440-109 Avenue, 489-4423. Celebrate the formation of the North West Mounted Police IN 1873. A fund-raiser to dress one of the ride participants in a historic period uniform for the 125th Anniversary reenactment of the 1874 NWMP Ride West. THU, Feb. 19.

sports

HOCKEY EDMONTON OILERS Edmonton Coliseum, 414-4650. WED 25: Oilers vs Ottawa Senators, 7:00 PM. FRI 27: Oilers vs Anaheim Ducks, 7:00 PM. SAT 28: Oilers vs San Jose, 6 PM. WED 4: Oilers vs Tampa Bay, 7 PM. ICE Northlands AgriCom, 447-6800. FRI 20: ICE vs Lethbridge Hurricanes, 7:00 PM. SUN 22: ICE vs Saskatoon Blades, 6 PM. TUE 24: ICE vs Kelowna Rockets, 7:00 PM. SAT 28: ICE vs Portland Winter Hawks, 2 PM. SUN 1: ICE vs Swift Current Broncos, 2:00 PM. TUE 3: ICE vs Seattle Thunderbirds, 7:00 PM.

HORSE RACING Northlands, 471-7379. MON > SUN: Simulcast racing. Weekend harness racing. Until Feb. 22. Spring Harness Opening starts Feb. 27, 6:30 PM. SAT 23: Northlands live racing. SUN 22(1:30 PM), FRI 27(6:30 PM), SAT 28(1:30 PM), SUN 1(1:30PM): Northlands live Harness Racing, Spectrum, (1:30 PM).

SOCCER DRILLERS Coliseum, 471-KICK. THU 26: Drillers vs Buffalo, 7:05 PM. SUN 1: Drillers vs St. Louis, 6:05 PM. TUE 3: Drillers vs St. Louis, 7:05 PM. SUN 8: Drillers vs Detroit, 6:05 PM.

VOLLEY BALL PANDAS U of A Main Gym, 492-BEAR. THU 5-SAT 7: CIAU Nationals.

theatre

THE CAST OF BEATLEMANIA Jubilee Auditorium, 451-8000. This musical recalls the memories of the 1960's. The four seasoned impersonators recreate the magic and timelessness of the Beatles. THU, Feb. 26-FRI, Feb. 27.

A DELICATE BALANCE The Citadel, 9828-101A Ave, 425-1820. By Edward Albee. A Canadian Stage Co-production. This Brilliantly funny drama captures the essence of North American middle age. Agnes and Tobias are unlikely by magnificent heroes. Until Mar. 8.

DIE-NASTY Varscona Theatre, 10329-83 Ave, 433-3399. The Live Improvised Soap Opera. Season number seven. It's the Golden Age of Hollywood... Join the gang at Sibling Brothers' Studios for a soapy season of glamour and lust in Cinemascope and Technicolor and Stereophonic Sound. Every MON night @ 8 PM.

FOUR FUNERALS & A WEDDING Celebration Dinner Theatre, Neighborhood Inn, 13103 Fort Rd., 448-9339. In the "dead" centre of Edmonton there lies laughter, music & romance, "of corpse". Why not join us in this ceremonial chaos

that will leave you "in stitches". The "morgue", the merrier! Until Apr. 12.

THE HEART AS IT LIVED Roxy Theatre, 10708-124 St., 453-2440. Presented by Theatre Network. By Mansel Robinson. About the young, the past and the present. This play is political, complex and often humorous. It pits the feistiest of retired school teachers against the brashest of angry, nihilistic young punks and forces them to revisit the shared family and national skeletons that have formed their lives. Feb. 24-Mar 8.

JOHNNY & POKI VARIETY HOUR Varscona Theatre, 10329-83 Ave., 433-3399. Johnny Reno welcomes Poki Schvadt back from London. Every SAT night @ 11PM.

A JOHNNY & POKI A-PHAI Varscona Theatre, 10329-83 Ave., 433-3399. A Special fund raising event for Councillor Michael Phair. SAT 21, 11 pm.

A MIDSUMMER NIGHT'S DREAM Red Deer College, Mainstage, Studio A, (403) 340-4455. Dream to delight everyone. Until Feb 28.

MOON OVER BUFFALO Mayfield Dinner Theatre, 16615-109 Avenue, 483-4051. By Ken Ludwig. A comedy, exposing what goes on backstage in the theatre. A husband and wife duo have one last chance at star roles in a film, Frank Capra is coming to see them. The husband is a drunk, the wife has a new lover and their daughter wants a new life. Until Mar 15.

THE SORCERER Festival Place, Sherwood Park, 449-FEST. Presented by Sherard Musical Theatre, Gilbert and Sullivan's The Sorcerer is a musical comedy. Love struck mayhem occurs after two sweethearts hire a sorcerer to improve life in a quiet Victorian village. Feb. 20-22, 27, 28 & Mar. 6-7.

STAR TRAX II - TIME WARP Jubilation, WEM, III, Upper Level, 8770-179 St., 484-2424. Join us at the retirement dinner for the greatest starship captain of all time. Laugh along with his old shipmates. But their adventures are not over. Strange aliens need our heroes help. Until Apr. 12.

THE SUBJECT OF MY AFFECTIONS The Arts Barns, 10330-84 Avenue, 448-9000. Presented by Fringe Theatre for Young People (f.t.y.p.) By Stewart Lemoline. A comedy about the nature of young love exploring the issues which are raised when teens begin to date one another. Feb 23-28.

THEATRESPORTS 10329-83 Ave, 448-0695. Rapid Fire Theatre, Theatresports' wacky cast will delight, enthrall and tickle all assembled, with an all improvised comedy show. Every FRI's @ 11 PM.

THIRST The Timms Centre for the Arts, 458-7006. Presented by The Celtic Arts Players. A one act play by Flann O'Brien. Meet the taciturn plodding policeman slowly worn down by temptation, the publican eager to exploit any situation to his own advantage, and his vacuous customers unaware of their own colorful dialogue, intent only on keeping the drink flowing. SAT, Mar. 7.

variety

HAWRELAK PARK 496-7275 Open for Public Skating

LESSARD LIBRARY 6104-172 Street, 496-1871. Every WED: Chess Night! all ages, 7 PM. Every TUE: Magic, The Gathering, all ages, 7 PM

THE NODE ROOM Circle Square Plaza, 218 Ave St. Albert Trail, 413-9982. Internet access. Multiplayer computer gaming.

RED'S WEM, 481-6420. Every THU:

Ladies Night. Every FRI: Atomic Improv

RUNDLE PARK 496-2966. SAT 21-SUN 22: Skijoring. Open for Public Skating. 496-2992.

SHAW CONFERENCE CENTRE 428-1045. The Alberta Culinary Arts Salon, SAT 21-SUN 22. Brunch Challenge '98, SUN, Feb. 22.

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night

VICTORIA GOLF COURSE 496-2966. SAT 21, TUE 24, THU 26, SAT 28, SUN 1, TUE 3 & THU 5: Drop in Cross-Country Ski Lessons.

VICTORIA PARK OVAL River Rd., 116 Street, 493-000, 423-496-7275. Open for the skating season

WHITEMUD NATURE RESERVE 496-2966. SAT 21: Winter Wonderland walk, 10AM-12 PM.

workshops

ALBERTA PLAYWRIGHTS' NETWORK (APN) Offices of Hudson & Pederson, 450 Terrace Plaza, 4445 Calgary Trail, South, 1-800-268-8564. **EYE ON THE BOTTOM LINE:** Tax tips for writers, 2 hr. workshop, Feb 21 with Donna Weis.

ASH STREET GALLERY 913 Ash Street, Sherwood Park, 998-3091, 449-0570. Beginner water color class, call for info.

EDMONTON BICYCLE COMMUTERS' SOCIETY 10047-80 Ave, rear entrance

FACULTY OF EXTENSION U of A, 492-3093. SAT 21: Writing Family Stories. SAT 7: You Be the Critic.

GRANT MACEWAN COMMUNITY COLLEGE Jasper Place Campus, 497-5000. Learn to Design Costumes, starts Mar. 4. Recycled, Re-seen-Folk Art for the 1990s, starts Mar. 5. Music Therapy, starts Mar. 3.

GMCC, 497-4303. **ARTS OUTREACH:** Public speaking skills classes; Dance classes; Big Band Jazz; Computer graphic courses

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. SUN 22: *Draw 'Til You Drop:* Non-instructional, 9 hrs of drawing the figure. Figures: THU's, Feb 12-26, instructor: Ross Bradley. *Painting Workshop:* SAT, Feb 28: Trees, (13 yrs & up).

INDIGO 12214 Jasper Ave, 452-2208. THU 19: Origami Dragon, 7-9 PM. SAT 21-SUN 22: Basic Papermaking, Evelyn David. SAT 28: Bookbinding: Hardcover.

LESSARD LIBRARY 6104-172 Street, 496-1871. FEB 19: Edmonton

FreeNet Hands-On Training, 7-9 PM

THE MARKETPLACE ART SCHOOL Westmont Shopping Centre, 474-9351. Individual and group classes in pencil, pen & ink, acrylic, oil, water color, clay and wood. Call Lorea or drop by.

MERRYWOOD DANCE & CREATIVE ARTS ACADEMY Romanian Hall, 9005-132 Ave., N. Edmonton, 456-8070. A new dance and arts school. *Krafting for Kids*, classes run while the adult classes run.

PROGRAM FOR YOUTH Lokken Associates, 424-8985, Suite 1360, 10665 Jasper Ave., Ph. Karen at 424-9895, for more info. B Y O B (BE YOUR OWN BOSS) Business development program for youth starting March.

ROBERTSON WESLEY UNITED CHURCH 10209-123 Street, 423-2031. SAT, Feb 21: Poverty in Action is hosting an afternoon workshop on policies and procedures of the Social Services department.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. SNAP offers courses in a variety of Printmaking techniques: Photo-etching, Lithography, Silkscreen, Relief.

SUBTEXT The Subversive Textile Association of Artists, *413-4284. Workshops on the 1st SUN each month. *Pre-register @ 413-4284

TOASTMASTERS Heritage Rm, Main Fl., City Hall, 1, Sir Winston Churchill Sq., contact Carla 478-3384. Every WED: you're invited to a meeting (free), upward bound toastmasters, (to improve your listening, thinking, speaking skills). 7:30 PM.

kids stuff

CALDER LIBRARY 12522-132 Avenue, 496-7090. Every THU. Pre-School Storytime, 10:30 AM, 3-5 yrs. SAT 21: Guatemalan Paper Figures, 2 PM.

CAPILANO LIBRARY Capilano Mall, 98 Avenue & 50 St., 496-1802. Every TUE: Time for Two's, 10:15 AM, * pre-register. Every THU: Pre-School Storytime, 10:15 AM, 3-5 yrs. * pre-register.

CASTLEDOWNS LIBRARY 15333 Castledowns Road, 496-1804. Every WED: Pre-school storytime, 10:30 AM, 3-5 yrs. *pre-register. Every TUE: Time For Twos, 10:30 AM, 2 yrs, *pre-register.

CHAPTERS West Side, 3227 Calgary Trail South, 431-9694. Daily story times in the "My Books" children's section, 10:45 AM; Weekends, 2:30 PM.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. Drawing Time Machine & Much More!

Sat. Art Classes for Kids ages 4 and up. **CHILDREN'S GALLERY: HEAD 'N' SHOULERS, KNEES AND TOES!** Something on Sundays weekly event will have extended hours in 1998. From 1-4 PM, the gallery will offer a wide variety of art related activities for all ages, free with regular admission. SUN 22: *Everything Old is New Again*, with Cyndie Lack. SUN 1: Body Double: Make art with your nose, elbows and toes.

GRANT MACEWAN COMMUNITY COLLEGE 497-4303 **ARTS OUTREACH:** Introduction to Acting class, 8-12 yrs old.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. *Painting workshop:* ages 13+, SAT, Feb 28. *Clay Works:* ages 9-12. FRIs, Mar 6-Apr 10.

HIGHLANDS LIBRARY 6710-118 Avenue, *496-1806. Every THU: Time for Twos, 10:15 AM, *pre-register. Every TUE & WED: Storytime, 10:15 AM, 3-5 yrs, *pre-register.

IDYLLWYDE LIBRARY 8310-88 Avenue, *496-1808. Every TUE: Time for Two's, 10:15 AM, 2 yrs, *pre-register. Every WED: Storytime, 10:15 AM, 3-5 yrs, *pre-register.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. Every WED & THU: Pre-school storytime, 3-4 yrs. *pre-register

JOHN WALTER MUSEUM Kinsmen Park, 9100 Walterdale Hill, 496-4852. SAT 21: Woodcrafts for kids, Toolbox. SUN 22: Soup and Sourdough, 1-4 PM. SUN 1: Soaps and Lotions, 1-4 PM.

LESSARD LIBRARY 6104-172 Street, 496-1871. Every MON, TUE, WED, THU: Pre-School Storytime, *register same day by phone. Every WED: Games Night, all ages.

LONDONDERRY LIBRARY Londonderry Mall, 496-1814. Every TUE & WED: Drop-in Pre-School Storytime, 10:15 AM. SAT 28: Junior Edmonton Stamp Club, What is a StampShow?

MILL WOODS LIBRARY Mill Woods

Town Centre, 2331-66 St., 496-1818. Every TUE, WED, THU: Pre-School Storytime, *pre-register. Every FRI: Time for Twos, 10:15-10:45 AM, *pre-register. SAT 21: Collecting Coins, 2-3 PM, *pre-register.

MUTTART CONSERVATORY 9626-96A St, 496-8755. Family Day fun event on the last day of the *The Orchid Show*. MON, Feb. 16.

PENNY MCKEE LIBRARY (ABBOTSFIELD) Abbotsfield Shoppers Mall, 3210-118 Ave., *496-7839. Every TUE: Time for Twos, 10:15 AM *pre-register. Every WED: Story Time: 10:15 AM & 2:15 PM, 3-5 yrs. *pre-register. Every MON: Wonderfully Wired, 4-5 PM, 13-18 yrs. *pre-register.

THE SECOND STORY Mill Woods Town Centre, 2331-66 Street, 413-6971. FRI 20: Janine Alexander storytime reading, 10:30 am. SAT 21: Jay Smith (actor) 11 am. THU 24: Devi Manzewich (librarian), 10:30 am. SAT 21: Family activities, 11:30 am, Youth Writing Club, 2:30 pm.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. Every WED: First Time for Storytime: An Introductory Pre-School Storytime, (Until Feb. 25) 3-5 yrs, 10:15-10:45 AM, *pre-register. Every TUE & THU: Pre-School Storytime, (Until Mar 24) *pre-register. Every TUE: Time for Twos: 10:15-10:45 AM (Until Feb 24) *pre-register. Every TUE: Baby Laptime (Apr 14-May 12)

SPRUCEWOOD LIBRARY 11555-95 Street, *496-7099. Every THU: Storytime for pre-schoolers, (Until Apr 30): 3-5 yrs, *Pre-register. THU 26-FRI 27: Afternoon films for kids, 3-4 pm.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, *Library Theatre, 496-7000. Every FRI, Drop-in Film Program, 10:30 am, 3-5 yrs. Every WED: Time for Twos. SUN 28 & SUN 1: Snuffles and Snouts: 1:30 pm, 2-12 yrs.

STRATHCONA LIBRARY 8331-104 Street, *496-1828. Every TUE: Pre-School Storytime, 10:30 AM, 3-5 yrs.

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COMMUNITY ARTS INFORMATION CENTRE OFFERING ALL TICKETMASTER SERVICES, ARTS INFORMATION AND RUSH (HALF PRICE) TICKETS AS AVAILABLE

IN THE HEART OF THE NEW ARTS DISTRICT IN CHANCERY HALL, MAIN FLOOR. INFO: 420-1757/988-3873

ADVANCE TIX...

*Special fund-raising event for Councillor Michael Phair: *A Jonny & Poki A-Phair*, at the Varscona Theatre. Feb. 21, 11 pm.

**Beating the Odds:* An open forum on the state of the film industry in Alberta. At the Sheraton Grande Hotel, Feb. 28, 1-3 pm followed by a reception.

*National Film Institute: *Local Heroes Festival*. Mar. 8-14.

*U of A Music Department, *William Street and Friends*. A recital at Convocation Hall, Mar. 13, 8 pm.

*Edmonton Youth Orchestra: *Beethoven Concert*. An evening of familiar works, Mar. 13, 8 pm. West End Christian Reformed Church, 10015-149 Street.

HOT LINE RUSH...

Rush tickets are discounted 50% and are available on the day of the performance only. *Citadel Theatre: *A Delicate Balance*. (evenings and matinees) *ESO Concert at the Winsper Centre. Russian pianist Mark Zeltser plays Tchaikovsky's First Piano Concerto. Rush Tix are for FRI, Feb. 20, performance ONLY.

TIX On the Square also sells tickets for all TicketMaster events.

Open daily except Sundays. Hours: Tue-Thu 9:30 a.m.-6:00 p.m.; Mon & Sat 9:30 a.m.-2 p.m.



CLASSIFIEDS

DEADLINE FOR CLASSIFIED ADVERTISING - 5:00 PM - MONDAY BEFORE PUBLICATION.

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Ph: 426-1996 Fax: 426-2889

FREE-FREE-FREE-FREE-FREE ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing.

Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks, if you require an ad to be renewed or cancelled please phone or fax the Classified department.

Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue.

Deadline is 3:00 PM the Monday before publication.

Placement will depend upon available space.

ARTISTS TO ARTISTS

The Artists Marketplace is growing in Westmount Shopping Centre. Free display space available to artists willing to work on site. Drop by.

ART POSTER CONTEST: The Garlic Festival Art Poster Contest, deadline for entries is Mar 2. For info and entry form ph 474-9860.

Are you a photographer wanting to improve your portfolio. Please call 482-2735.

Looking for dancers, intermediate to advanced, for dance in class to get together and stay in shape. \$5/class. Possibility of guest instructors. Sundays. Call Orianna at 456-6255

TERRA wishes to commission original artwork(s) for the stairwell of its headquarters building. Interested artist would contact 42-TERRA for details.

Special-T-Gallery is now accepting new artists for 1998-1999. For appt call 437-1192, Sue.

A COMPETITION TO DESIGN A MONUMENT COMMEMORATING A CENTURY OF POLISH SETTLEMENT IN ALBERTA 1895-1995: All artists, graphic, computer, sculptors architects et al, residents in the province of Alberta, qualifying under the Eligibility Rules of AFA. Submit a letter of interest to: POLISH CENTENNIAL MEMORIAL COMMITTEE, c/o Jan B. TERESZCZENKO, CHAIRMAN (TECHNICAL ADVISOR), #1604, 9903-104 Street, Edmonton, AB, T5K 0G6. Include a self addressed stamped (\$3.00) envelope to receive the competition rules. Deadline for submission of letters of interest: Mar. 1 1998.

EDMONTON, CANADA'S FESTIVAL CITY, \$1000 BUS DESIGN COMPETITION: CALL TO ARTISTS: Design an ETS bus in an innovative partnership between Edmonton Transit and The Works Festival. Submit designs for an ETS bus with the theme "Edmonton, Canada's Festival City." Competition runs until Mar 6. For more info or entry forms call 426-2122/fax: 426-2889.

Do you have a song but no demo music video? WE'LL MAKE IT AND CAN PROVIDE AIRPLAY IN ALBERTA ON OUR TWO TV SHOWS. rock, alernatie, country, dance etc \$350 demo music video. Call Don at 988-3746 24 hr recording. Joycecom Television Productions

ARTISTS TO ARTISTS

Need art studio space and drafting table to be donated, if any available please call 424-0613.

Willing to do artwork or modelling free in exchange for studio space or drafting table 424-0613 if interested.

LIFE DRAWING FOR ARTISTS: Non Instructional Sessions: MONS 1-4 PM; WEDS 7-10 PM; FRI 7-10 PM. at Harcourt House Arts Centre, Annex, 10215-112 St., For More Info Call 426-4180.

Uncle Jam Needs You? EMI! August 22, 1998 AMPHITHEATRE HAWRELAK PARK Do you got something you want to wow? Sing, Dance, Act, Joke or Musician... The stage is yours, do your thing, give us a call or fax (403) 434-0020 MULTICULTURE JAMFEST 98

Profiles Public Gallery is asking for donations of artwork for our annual art auction fundraiser An Evening With Pleasure, SUN, Mar. 7. For more information ph 480-5118

The Onway & District Heritage Society is sponsoring the installation of a memorial to the area's pioneers, on the occasion of the Village of Onway's 75th Anniversary. Call for Submissions: sculpture should be bronze, or durable material, aesthetically in keeping with the subject matter and surroundings. For more info Ph: 983-7278. Deadline for submissions is Apr. 1.

Needed drafting table and place to work. If someone could provide this free I would work in exchange. 424-0613.

Wanted Contributors: Poetry (6 or more), Fiction (400 words or less), and Cartoons, for new fiction magazine. Inquire and Submit to: r@accessweb.com or #203, 10133-108 Street, Edmonton T5T 1L1.

ARTIST STUDIOS

Studio space available. Different sizes, access to freight elevator, printing and darkroom facilities. 10337-104 St., Info ph 423-1492 (SNAP)

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STORM offers high quality, real-time, audio cassette duplication at extremely reasonable rates. We also offer CD duplication, silkscreening, stickers, buttons, etc. Call for more information, 413-0147

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AUDITIONS

Attn: All Comedians, Magicians, Hypnotists, Bands, Single Acts, Disc-jockeys and other specialty entertainers. Receive bookings from Canada's number one Entertainment Agency. Please send Promo/bio to #238, 5642-23 Avenue Edmonton, Alberta T6L 6N2 Or call (403) 434-3184. Increase your bookings today!

Edmonton Musical Theatre auditions for Something Old - Something New a Revue Style Show SAT, Feb. 21, 10 am-4:30 pm 10835-124 St, Lower Fl, Wilbeck Bldg. ph 455-3353 for info

Vue Weekly Classifieds, Call 426-1996

AUDITIONS

DANCE AUDITION NOTICE: Kompany! Dance and Affiliated Artists Society at holding General Auditions for Dancers for their Up-Coming Season on TML, Feb. 28. (Contract positions are available on full or part-time basis.) at The Third Space, 11516-103 St. sign-up and warm-up 4:30. Group Dance Audition 5-7 pm. For more info call 944-9115.

Steel Horse Prod. needs Equity actors who can sing and dance for Summer show Fax, Photo/Resume to Pia (250)598-5338 Auditions late Feb

FILM

EXTRAS NEEDED TO BE IN MOVIES AND T.V. NO EXPERIENCE REQUIRED. FREE TRAINING

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MUSIC EQUIPMENT

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MUSICIANS AVAILABLE

GRATEFUL DEAD TRIBUTE CONCERT Calling all musicians who can cover at least one Dead tune, two shows March 20-21. Please contact Paul McGowan at 462-4472.

Serious slide guitarist needs to wall. Influences: Duane, Johnny, Hounddog, Elmore, Loud, Rockin blues. Bob 419-6043.

Bass player looking to do a weekend duo or trio thing. Also into writing and recording 922-4043.

Slap bass player seeking percussion programmer, DJs, Rappers, for recording project. Call Switzer 473-0610

MUSICIANS SERVICES

REHEARSAL SPACE Rehearsal space for rent 24 hour access. Clean South Side location, good security. Call 439-1889.

MUSICIANS WANTED

CONTEST TO WIN TV APPEARANCES & PRIZES FOR ALBERTA SINGERS Weekly TV Vocal Search* produced by MUSICITY TELEVISION Ch. 5 Calgary Ch.19/52 Edmonton Free to enter. Any music style every Tues. at Mustang Saloon 16648-109 Ave. Sonia at 988-3746 24 hr recording

Singer/songwriter with original country/folk tunes seeks talented guitarist or piano player with soul. Cathleen 433-0714.

We could brainstorm ideas, plan and record our songs ourselves, then find the best/suitable collaborators only! Sid 432-1104.

Nether Legion. Finished album. Need experienced, dedicated drummer. Sound: Experimental rock with a cool dark tint. Trent 455-5642.

MUSICIANS WANTED

Keyboardist is needed for dark-delve, moody quartet. Guitar knowledge a plus. 430-0616.

We need the beat can you play with wild abandon yet keep time? Reliable drummer wanted, serious inquiries only, thanks. Call 444-4831.

Drummer with practice space seeking musicians (bass, bass, keys) for casual jazz/blues/funk jamming-call Benjamin, 425-4044. Bass player needed for all original band. Gigs booked call Sean or Dave 471-5621.

Singer...desires players: ...guitar...bass...drums...Cure...Mozart...U2...Radiohead...Nietzsche...STP...ETC...Be sure...ZED: 444-7820.

Blues-rooted band seeks lead guitarist and bass influences: Wide Mouth Mason, Stevie Wonder... if under 25, call Julie 462-1215.

Seeking country/rock lead guitar & bass player. Full time (some road work involved). Vocals an asset. 474-4627.

Singer seeking blues band to cover Janis Joplin and original tunes, Aurora 430-1451.

Floating Jello Records is looking for bands to donate recorded material for a compilation of Edmonton bands. Serious inquiries only. Call Chris 450-3575 or distortion@hotmail.com.

Vocalist/lyricist wanted. Can you write like Kerouac and sing? M/F serious inquiries only thanks. Jack 444-4831.

Newfoundland folk band looking for East Coast style musicians, travel involved. Professional attitude. No pay for rehearsal. 475-0747.

Original pop/rock band seeking competent keyboard player. Dean 469-2612 or Blair/Jason 424-1913.

Seeking country/rock lead guitar player. Some road work involved. Vocals an asset. 474-4627.

Drummer wanted for hard edged blues trio, originals, covers for work in and around town. Mat or Brian 424-3745.

Looking for fellow guitar player/singer to collaborate with on some original and cover songs. Influences: Beatles, Van Morrison, ex-Joe Cocker and Stevie Wonder. Enjoy playing soul/rock/pop style, call Sean 463-0739.

BITTER needs a bass player. All original band with CD on the way. Influences are The Hip, Oasis, Pumpkins, Stone Roses, No Meanhead, Call Sean or David 471-5621.

Looking for guitarist to collaborate with flutist and ethnic drummer for world beat/jazz/folk project. Phone Claude 430-7779.

Floating Jello Records is looking for bands to donate recorded material for a compilation of Edmonton band. Serious inquiries only. Call Chris 450-3575, or distortion@hotmail.com.

Singer wanted for hard rock band, (Aerosmith, Guns n Roses). Must have presence and talent. We have management. Leave message at 475-9006.

EDMONTON MUSICIANS Club seeking musicians for jams, open stage, and showcases. New venue to be announced. For further info: Call the TomMeister at 479-3825.

Drummer wanted for original 3 pc. rock band. We have professional demo, ready to play gigs, 482-1123.

Vue Weekly Classifieds, Call 426-1996

MUSICIANS WANTED

Lead guitarist with vocals wanted for 90s type rock band. Ph Rob 431-0860 or Brad 469-0591.

Experienced rock band looking for experience-singer. Examples of work preferred. Call Ramona 431-1646 or Brad 434-3267.

Classic 70 & 80s metal cover band seeks lead guitarist with background vocals. Must be dedicated and have good gear. 474-0671.

Freak Out! If you are a musician, first a Zappa-hol and pseudo-musicologist second and amusing mad third. Call Mike at 483-0954. Do something!

Edmonton Musicians' Club seeking musicians for jams, open stage, and show-casing at the Clareview Pub. No membership or entrance fees. Bring your instrument and have a blast. For info: Call the TomMeister at 479-3825.

Wanted: Dynamic drummer for blues-influenced hard rock/alternative band. We're committed and experienced, so you better be cool. Call Sid at 432-1104. Leave Message.

Looking for poets, musicians, performers, to indoor project. Ph. Rod 473-0610.

MUSIC INSTRUCTION

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MUSIC VIDEOS

Experienced Director seeks bands who want to do music videos. 424-0194.

PHOTOGRAPHY

Fine art photographer looking for models who don't fit the popular stereotype of beauty. I am looking for models who are overweight, with physical abnormalities, scarred or burned. For more info contact Darren 421-0324.

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Red Roses Dead Roses

Vue Weekly's new open letter column! Send someone Red Roses or Dead Roses (whichever is applicable). Simply fax your message to Vue Weekly at 426-2889 and specify Red Roses or Dead Roses.

RED ROSES to people who make lists. Signed The Listmaker.

DEAD ROSES to the makers of men's SPEEDO bathing suits - PUHLEEZE! Thanks. Less is sometimes more. Honest.

DEAD ROSES to all the chickenshit TV station directors who refuse to put South Park on the air.

RED ROSES to Pierre Lueders and Dave McEachern. Are you married? Proud and Smitten Fan.

DEAD ROSES to my dad's new wife. Why do you continue to make my life hell even though you are half-way around the world? What did I ever do to you? from a Monster-hater.

RED ROSES to Jerry Springer. You're so trashy that you make me laugh. Are there really people like that out there? #1 fan.

DEAD ROSES ... and a grave to put them on to Kent Cooper for stealing over \$500.00 worth of CD's while I was at work. Don't go to Old Scena, good—more than 25 friends of mine want to feed you your own genitals.—Single Dad in Old Scena.

DEAD ROSES to those trying to cash in on the misfortune of others. For example, hotels in G'lat jacked their prices as people fear for their lives in Israel. Saddam sucks!

RED ROSES to people who clean up after themselves. Palmolive girl.

DEAD ROSES to Coop. Thanks for the Sunday/Monday experience. I'm sooo tired. - wanting sleep in Edmonton.

DEAD ROSES to Curtis because you made me eat cookies.

RED ROSES to Michelle. Thanks for a great weekend. My hair has never looked better.

DEAD ROSES to DB. You're such a loud mouth! Nobody wants to hear what you have to say.

DEAD ROSES to Jen from Motown, and her creepy boyfriend, the Red Wine Fan. I enjoyed poking fun of your pissant country during our glorious win. Go Saddam Go! Leafboy.

RED ROSES to finding my long-lost friend Sarah. Abiba.

DEAD ROSES to large businesses that keep you on hold forever. Now I know all of Trumpet Voluntary by heart.

RED ROSES to the U of C for finally letting me get the hell out of there.

RED ROSES to Third Rock Ent. for attempting to do good in the world. From a secret admirer.

RED ROSES to my mom + dad - what can I say? I finally understand! Love Freckles.

DEAD ROSES to "the Bird." Keep your mitts off my man! From someone who doesn't want to share.

RED ROSES to Henry. Even though you lost half your hair, I still love you. Goodie.

RED ROSES to the human being. Thanks for being such a great friend and always making me laugh. Lion Tamer.

RED ROSES to C. I would walk 500 miles just to be with you. Love M.

DEAD ROSES to Henri: Paul - way to go you drunk. signed a loyal monarchist

RED ROSES to my Bologna. You're a hunk-a-burnin'; love, V.

RED ROSES to the Canadian Olympians - we just need to keep ahead of the US - great work so far. Snowboard fan.

DEAD ROSES to broken machinery. Technology is great when it works! Signed Technology for Dummies member.

RED ROSES to mummy + daddy for feeding us & hugging us & changing our bums. We love you! Jaya & Olivia (twins newborn)

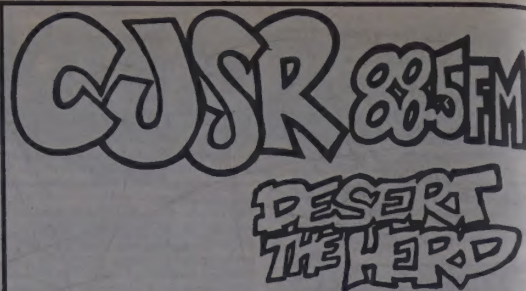
DEAD ROSES to the asshole who splashed that old lady on 10th Ave. near 115th on Friday. Bastards like you should be drowned at birth.

Red Roses Dead Roses

**Every
Thursday**

Vue Weekly's new open letter column! Send someone Red Roses or Dead Roses (whichever is applicable). Simply fax your message to Vue Weekly at 426-2889 and specify Red Roses or Dead Roses.

Best of all, it's free!

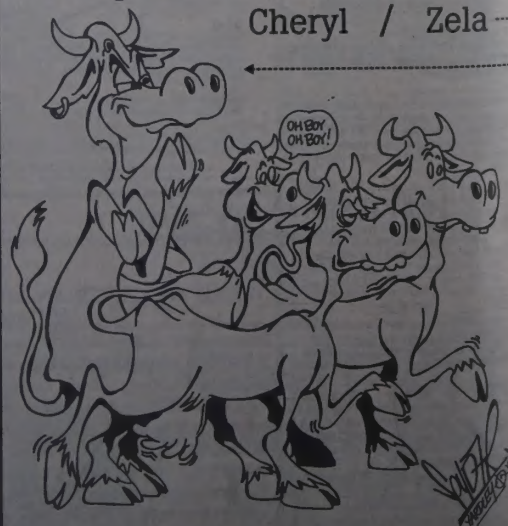


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090 0212 / 090

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LAST LOOKS

Say goodnight, Luis. Chilean contender Luis Briones gets wide-eyed as he faces the wrath of 180 Flyweight belt-holder and Edmonton native Scotty "The Bulldog" Olson. The two met in a title fight at the Agricom Friday. Briones needed medical attention after Olson sent him to the canvas, ending the fight in the third round. Photo by Darren Wolf



REAL LIFE

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Women seeking Men

I am a 25 yr. old, medium built female with short hair. I'm looking for a 25-35 yr. old male to go out with & just have a good time. If you'd like to know more about me, leave me a message. Box 7219.

This is Shirley Jean. I'm a 5'7" tall, happy-go-lucky, honest, easygoing, adventurous, spontaneous female with Auburn hair & blue eyes. I'm looking for a 45-55 yr. old male with good values & morals. I let's get to know each other, date, & see where it goes from there. Box 1111.

I am a 34 yr. old, 5'5" tall, full-figured female with blonde hair & blue eyes. I'm looking for a 27-38 yr. old male for a friendship that hopefully will develop into more. If you enjoy life, laughter, & romance, & you view life as what you can do rather than what you've done, get back to me. Box 18028.

This is Courtney. I'm a 25 yr. old, 5'8" tall, full-figured, pretty female with shoulder-length, brown hair & hazel eyes. I'm interested in starting a new friendship that will hopefully develop into more. If you'd like to get to know a wonderful, caring woman who can be a great friend & more, give me a chance. Box 7694.

I am a single mother with a beautiful, baby girl. I'm looking for an under 30 yr. old, attractive, committed male for a long term relationship. You should be family oriented, emotionally & financially stable, & love children. I'm 5'4" tall. Box 7602.

My name is Tina. I'm a 5'4" tall, 130 lb female looking for a guy one true love. I'm looking for a 25-30 yr. old guy who wants to be loved, & enjoys swimming, partying, & more. If you're interested, leave me a message. Box 7330.

This is Robin. I'm a 32 yr. old, 5'8" tall, 110 lb, petite female with dark hair & blue eyes. I enjoy dining, movies, & a variety of music, dancing, participating in sports, & staying in shape. I'm looking for something casual that starts with friendship & will hopefully lead to more. If you'd like to know more about me, give me back. Box 7253.

I am a 24 yr. old, 5'8" tall, 135 lb, active, attractive female with auburn hair & hazel eyes. I have a variety of interests, snowmobiling, hiking, biking, camping, reading, running, reading, board games, concerts, movies, & more. I'm looking for a confident, outgoing guy with a great sense of humor & a zest for life. If so, I'd love to talk to you. Box 6057.

This is Barb. I'm a 42 yr. old, 5'1" tall, single, white female with short, brown hair & blue eyes. I'm a new girl in town looking for some new friends. I'm an avid sports fan, enjoy dining, romantic getaways, traveling, & more. I'm spontaneous & open-minded. I'm looking for a 30-45 yr. old, attractive, sexy, passionate, clean-cut, financially secure, spontaneous, physically fit man perhaps with an ethnic background. If any of this sounds interesting, give me back. Box 5956.

I am a 5'4" tall, full-figured female with red hair & blue eyes. I'm not a Barbie. I have brown hair in my head & I'm not made of plastic. I love hockey, boxing, football, the outdoors, sunsets, sunrises, & quiet times at home. If you feel that you can be a good friend & possibly more, leave me a message. Box 3527.

My name is Ann. I'm a 33 yr. old, full-figured female with blonde hair & green eyes. I'm tall & fit & love a good joke. If any of this sounds interesting, give me a buzz. Box 3151.

My name is Laurie. I'm a 48 yr. old, 5'2" tall, 116 lb, female with long, light brown hair & hazel eyes. I work full-time & have two children & two grand children. I love country music, fishing, golfing, hiking, aerobics, & more. I'm a smoker & casual drinker. If you're interested, get back to me. Box 2247.

My name is Barb. I'm a 26 yr. old, 5'6" tall, slim to medium build, intelligent, attractive, mature woman with long, wavy, brown hair & blue eyes. I have a great sense of humor & I'm quite a romantic at heart. I enjoy long walks, working out, swimming, hiking, camping, & cooking. I'm interested in a friendship that hopefully will build into a lasting, long term relationship. If this has piqued your interest, & you'd like to know more about me, give me back. Box 5116.

This is Nicole. I'm a 21 yr. old, 5'2" tall, 110 lb female with long, brown hair & green eyes. I'm the single mother of two young boys. I enjoy pool, long walks, & much more. If you're interested & you'd like to know more, get back to me. Box 4831.

This is Kelly. I'm a 26 yr. old, 5'7" tall, 160 lb, active, fun, outgoing, medium built female with a fair complexion, long, curly brown hair & brown eyes. I have a simple sense of humor & a pretty smile. I'm a single mother of two so I'd love to hear from single fathers or someone who really loves children. I enjoy karaoke, reading, writing, long walks, pool, rock music, tattoos, & more. If you're interested, get back to me. Box 2960.

I am a 29 yr. old, 6'1" tall, 260 lb, attractive female with blonde hair & blue eyes. I have three daughters that I love dearly. I love all types of sports, camping, fishing, hiking, & especially, wrestling. I'm a smoker & non-drinker. If you'd like to know more about me, get back to me. Box 2099.

This is Norma. I'm a 42 yr. old, divorced, professional female interested in meeting a sincere, honest guy with a good sense of humor. I enjoy dining, movies, plays, the outdoors, skating, tubing, & more. We could learn how to ski together. If you're interested, & you'd like to know more, leave me a message. Box 9870.

I am a very kind, young, outgoing, down-to-earth, country girl. I enjoy all types of music, including country & rock. I love dancing, romantic dinners, horseback riding, camping, sunsets, long walks on the beach, entertaining friends & family, & more. I'm a non-smoker & light social drinker. I'm looking for a one woman man over 45 yrs. old over 5'8" tall. If you think we might have something in common, leave me a message. Box 7265.

I am a 29 yr. old, 5'11" tall, well-educated female with shoulder length, blonde hair & blue eyes. I consider myself to be very attractive with good morals. Some of my interests are crafts, sports, music, crocheting, & collecting hockey cards. I'm looking for a spontaneous, intelligent, goal oriented male with a great sense of humor & a good personality. You must have a good appearance & a well toned body. If you're interested, give me back. Box 7071.

I am a 38 yr. old, 6'2" tall, 130 lb female with reddish brown hair & blue eyes. I enjoy movies, dining, cooking, sports, & more. I work full-time & go to school part-time. I'd like to meet a kind, gentle, romantic, gentleman who hasn't ridden out having a family. If this sounds like you, & you'd like to share some of the wonderful things that life has to offer, leave me a message. Box 6702.

I am a 21 yr. old, 5'9" tall female with shoulder length, curly, reddish hair & a beautiful smile. I love skiing, shopping, hanging out, & more. I'm just looking for friendship. If you'd like to know more about me, give me a call. Box 6407.

I am a 23 yr. old, 5'4" tall female with blonde hair & big, blue eyes. I've never been married & have no children. I'm a non-smoker & casual drinker. I love country music, & would like someone to teach me to step, or willing to learn with me. If you're 25-34 yrs. old, ambitious, have a great personality, & you'd like to know more, give me back. Box 6195.

Men seeking Women

This is Warren. I'm a 29 yr. old, 6'1" tall, single male with graying brown hair & a slim build. I'm legally blind but don't let that pass me by. I'm very active & independent. I enjoy music, movies, special events, TV, dining, visiting friends, & more. I'm honest, have a sense of humor, & live life to the fullest. If you're interested & you'd like to know more, leave me a message. Box 8363.

This is Darren. I'm a 5'10" tall, 230 lb male with receding, dirty blond hair. I'm a part-time father of one special daughter. I enjoy reading, movies, quiet nights, home long, body building, most sports, most music, & Tracy Chapman. I'm affectionate, passionate, compassionate, & patient. Family is very important to me. Box 7444.

I am a 6'1" tall, good hearted male. I'm looking for a 28-35 yr. old, 5'8"-6' tall, thin, beautiful female. If you'd like to know more about me, get back to me. Box 6999.

I am a 22 yr. old, 6' tall male with short, light brown hair & blue eyes. If you think that I might be your Romeo, please leave me a message. Box 6291.

ACT NOW!



I am a 25 yr. old, 5'11" tall, 165 lb, young, cute, fit, attractive male with short brown hair & hazel eyes. I'm honest, caring, warm, affectionate, romantic, loyal, open-minded, funny, spontaneous, & looking for the same. Some of my interests are working out, dining, dancing, movies, pool, & much more. If you fit this description & don't want your heart broken, leave me a message. Box 1574.

My name is Tim. I'm a 43 yr. old, 5'11" tall, 205 lb, self-employed carpenter with brown hair, blue eyes, & three teenage kids. One lives with me, one with his mom, & the third on his own. I enjoy camping, fishing, working, sewing, beer making, & much more. I'm easygoing, down-to-earth, & a hopeless romantic. I would love to take a special lady dancing at a picnic in the park. I'm looking for an active, independent woman with a good sense of humor. If you can be seen with the world, seductive with me, & think we might have something in common, get back to me. Box 8209.

I am a 24 yr. old, 162 lb, 5'8" tall, good looking male with blond hair & green eyes. I have a great job & career. I enjoy soccer, basketball, movies, going out & just having fun. I'm looking for an 18-26 yr. old, good looking woman with a great sense of humor & a good personality. If you're not afraid of my new things, & live life to the fullest, give me back. Box 7673.

My name is Jeff. I'm a 22 yr. old, 6'1" tall, 180 lb male. I'm looking for a lady who isn't afraid to tell me what she wants & I'll be willing to please. Get back to me. Box 7330.

Oh sure, I had been dating... all the wrong guys...



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